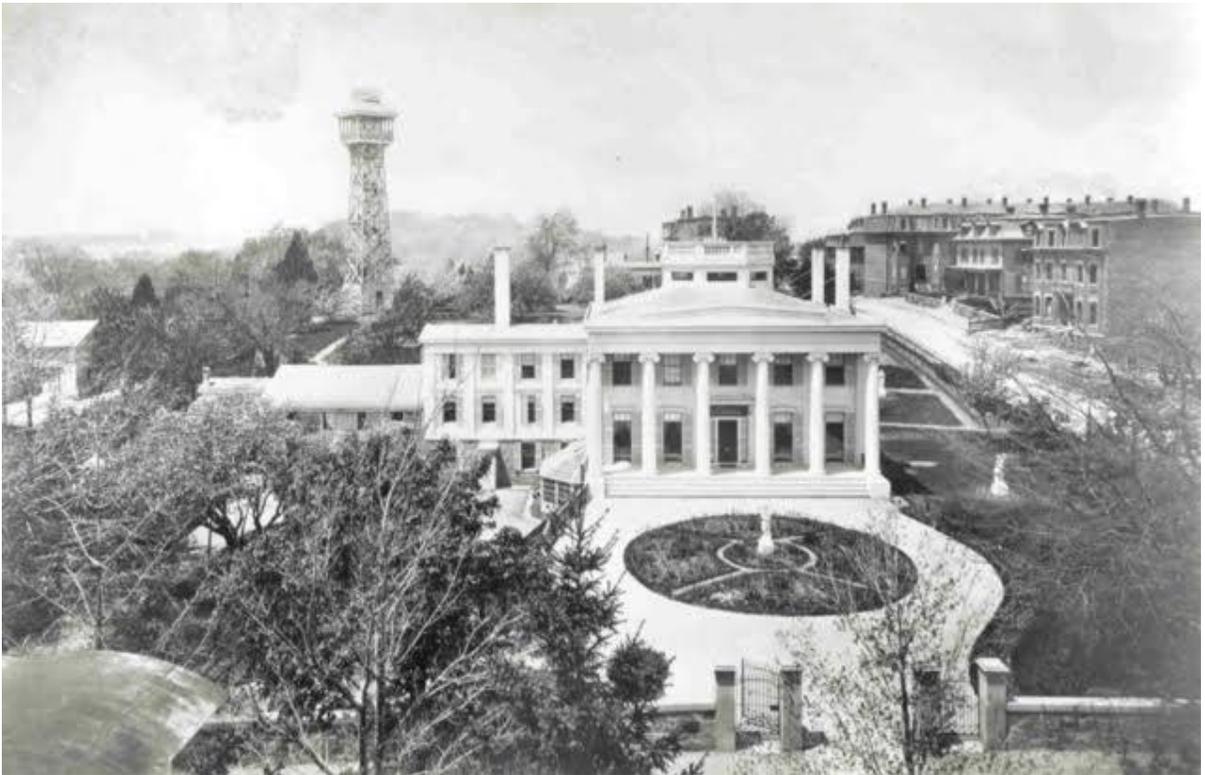


# THE ALVAH KITTREDGE HOUSE

*Boston Landmarks Commission  
Study Report*



*Petition #234.08*

Boston Landmarks Commission  
Environment Department  
City of Boston



Report on the Potential Designation of

**THE ALVAH KITTREDGE HOUSE**  
**10 Linwood Street, Roxbury (Boston), Massachusetts**

As a Landmark under Chapter 772 of the Acts of 1975, as amended

Approved by: Rosanne Foley 10/28/15  
Rosanne Foley, Executive Director Date

Approved by: Lynn W. Smiledge 10.27.15  
Lynn Smiledge, Chair Date

<b>Contents</b>	<b>Page</b>
1. Location of Property	1
2. Description	4
3. Significance	10
4. Economic Status	29
5. Planning Context	30
6. Alternative Approaches	31
7. Recommendations	33
8. General Standards and Criteria	34
9. Specific Standards and Criteria	39
10. Archaeology	47
11. Severability	47
12. Bibliography	48
13. Figures	52

*Final version of report, approved on January 12, 2016*

Report prepared by: Wendy Frontiero

## **1.0 LOCATION OF PROPERTY**

### **1.1 Address**

10 Linwood Street, Boston, Massachusetts.

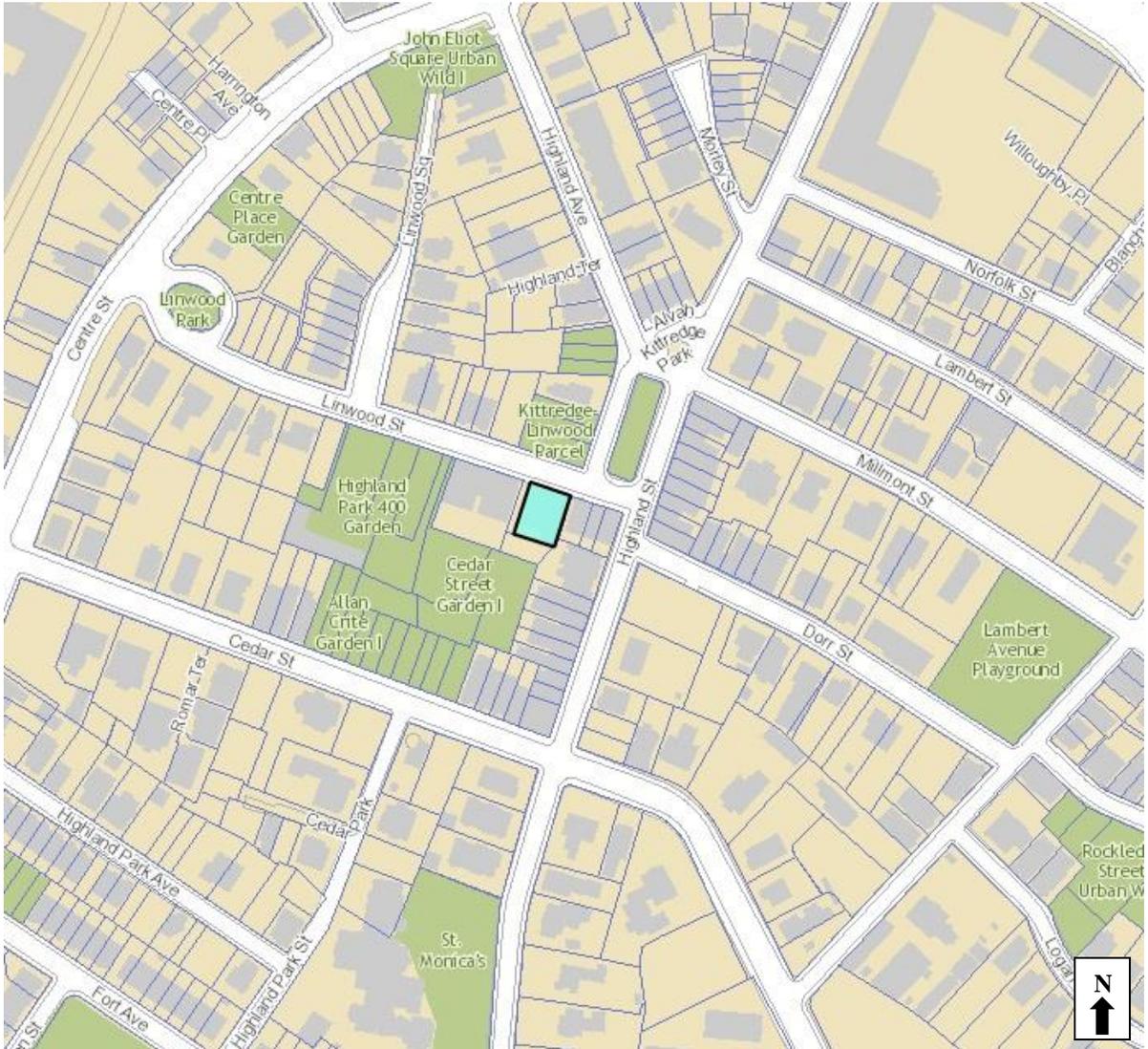
#### **Assessor's parcel number**

1100090010.

### **1.2 Area in which property is located**

The Alvah Kittredge House is located in on Linwood Street in the section of Boston's Roxbury neighborhood known as Roxbury Highlands. Listed on the National Register of Historic Places, the Roxbury Highlands Historic District rises above the lowlands to the north, and is characterized by steep hills covered with thick vegetation and dotted with outcroppings of Roxbury puddingstone. The hilly terrain provides for a distinctive setting for its predominantly residential building stock. Older, detached frame houses, set back from the streets on gently sloping lots, blend with later single family homes, two-family dwellings, row houses, and triple-deckers built on narrow lots with shallow street frontages. Roxbury Highlands retains a rich architectural fabric of building types and styles popular between approximately 1830 and 1930. The area features a number of gardens and parks, including the Alvah Kittredge Park to the north and Highland Park (Roxbury High Fort) to the south.

### 1.3 Map Showing Location



Map showing the boundaries of parcel 1100090010 (outlined in black and shaded blue).



Map showing the boundary of parcel 1100090010 (outlined in red) and the boundary of the Alvah Kittredge House (outlined in black and shaded blue).

## **2.0 DESCRIPTION**

### **2.1 Type and Use**

10 Linwood Street was built ca. 1834 as a single-family home. It has remained in continuous residential use, being subdivided into apartments in the early 20<sup>th</sup> century. Limited office space was introduced for short time in the late 20<sup>th</sup> century. The building is presently occupied by five residential apartments.

### **2.2 Physical Description**

10 Linwood Street occupies a generally flat site containing 5,337 square feet of land set approximately 70 feet west of the corner of Linwood and Highland Streets. (For convenience in nomenclature, the front façade of the house is assumed to be north; it is more accurately north/northwest.) The land rises gently up from east to west throughout the site. To the west of the property, however, Linwood Street itself climbs rather steeply up to the west, peaking at its intersection with Linwood Square.

The house is set close to Linwood Street, slightly off-center within its parcel. A narrow, shared passageway (approximately eight feet wide) borders the house to the east, while a wider passageway (approximately 20 feet wide) lines the west edge of the property. The building is set close to Linwood Street, approximately four feet from the inside edge of the sidewalk. Landscaping consists of gravel pathways on the sides of the parcel and lawn at the rear. The east side is fully covered with crushed stone, while the west setback begins with a band of granite paving block at the sidewalk edge, followed by a gravel path centered between borders of botanical ground cover. The back property line and part of the east boundary are marked by a vinyl-coated chain link fence. A cluster of four mid-size, deciduous trees occupies the southeast corner of the property.

The ground adjacent to the south (rear) elevation has been excavated to provide a below-grade terrace and entrance to the basement apartment at the rear of the house; brick and puddingstone retaining walls line the west and south sides of this excavation.

Constructed ca. 1834, the Alvah Kittredge House rises two stories from a foundation of roughly coursed, irregular puddingstone blocks on the sides and brick walls at the rear. (The front foundation is not visible.) The basement is partially exposed on the east and west sides and fully exposed at the back of the property. The wood frame house is clad with wood siding and trim. Roofing material consists of asphalt shingles on the main block and membrane roofing on the cupola and a small rear addition.

The nearly square building measures about 48 feet wide by 47 feet deep, containing 4,708 square feet of living space. It rises approximately 38 feet above grade to the top of an octagonal monitor atop a low hip roof. Dominating the compact volume of the

house is a monumental, two-story front portico fronted by a bluestone-clad platform that accommodates the slope of the street.

A pair of tall, slender interior brick chimneys rises from each of the side end walls of the house. A compact, one-story polygonal addition at the southeast corner of the first floor (the “southeast bay”) has a minimally pitched shed roof. Gutters on the side and back elevations drain to plastic downspouts; the gutters are integral with the cornice on the main block and are applied to the roof edge of the southeast addition. Nineteenth century maps and photographs show a series of rectangular, telescoping ell extending from what is now the east side of the Kittredge House. All these wings were removed when the building was moved to its present site in the 1890s, however, and no physical evidence of them survives.

The north (front) façade of the Alvah Kittredge House is sheathed with flush boarding, while the remaining three elevations have wood clapboards. Walls are trimmed by sill boards with sill caps, wide flush board pilasters at all four corners of the main block, and a substantial entablature comprised of a high architrave with three stepped boards, a plain frieze, and simple crown moldings. Window openings typically include 6/6 double hung wood sash with paneled casings and with low pedimented window heads at the first story. Second story windows are framed into the bottom of the entablature. At the main entry on the front façade, the sole surviving historic door is wood with molded panels.

The formal north façade contains a two-story portico with six fluted Ionic columns and a five-bay façade. The façade’s center entrance is flanked by two elongated 6/9 windows on each side of the first floor, while five 6/6 windows punctuate the second story. The only window trim on the flush board wall of this façade are pediments with modest drip molding on the first floor windows. The entrance is composed of a four-panel Greek Revival door with elaborate moldings at the panels, full height sidelights, and a glazed rectangular transom. A simple door hood with a narrow band of fret ornament is supported by a pair of carved scroll brackets with stylized foliate decoration and an acanthus leaf boss at the base. A low wood pediment, set back slightly from the roof edge, crowns the middle three bays of the facade.

The wood base of the portico is articulated with horizontal beaded moldings. A stairway cuts through the center bay of the bluestone platform and portico, lined with a simple metal handrail on each side; steps are constructed of bluestone and wood to match adjacent surfaces. A minimalist metal railing, composed of slender square pickets and a narrow handrail, frames the east and west ends of the portico. The ceiling and floor surfaces of the portico are wood.

The east and west side elevations are nearly identical in composition, with single windows in the outer bays and paired windows in the middle. The east elevation is distinguished by the absence of a window opening on the second floor at the back (southeast) corner; it also has the addition of a basement window at the back and a secondary egress for the basement-level apartment near the center. This plan

entrance is formed by a poured concrete wall and stairway leading to a solid, single-leaf door; its modern metal railing is composed of slender square pickets and a narrow handrail.

The back (south) elevation rises from a fully exposed brick foundation that provides access to a basement-level apartment. On the clapboard walls, three typical windows are regularly spaced on each floor across the west half of the elevation. Aligned below them at the basement level are two 6/6 windows and a modern French door. The recessed terrace abutting this elevation has wood decking, a brick-faced planting bed with a bluestone cap, and an upper retaining wall constructed of puddingstone. The wood stairway at its southwest corner is enclosed by a modern metal railing composed of slender square pickets and a narrow handrail.

A one-story polygonal bay rises from a brick-faced foundation at the southeast corner of the south elevation. It has 6/6 windows, narrow corner boards, a simply-molded entablature, and window trim that matches the main block. A singular 6/6 window is offset in the second story of the main block above the polygonal bay.

The Alvah Kittredge House has experienced several major exterior alterations over its 180-year history. The most dramatic of these changes was the moving and re-orienting of the building in the late 1890s, when the house was re-located from near the center of the block to facilitate the development of denser housing on the site. At that time, a series of large ells and a polygonal bay were removed from what is now the east side of the building. The elegant, full-width stairs that spanned the front portico in 19<sup>th</sup> century photographs were also likely removed when the building was positioned next to Linwood Street on a new foundation.

Several decades of inadequate maintenance in the late 20<sup>th</sup> and early 21<sup>st</sup> centuries led to widespread deterioration of the Kittredge House. A major restoration project completed in 2014 replaced and restored many severely damaged or missing elements, matching original or early features as closely as possible. The bluestone platform at the front of the building, the below-grade terrace at the back, and the secondary egress on the east side are the most conspicuously different features of the property, but foundations, clapboards, window sash, and roofing were all addressed.

Interestingly, the existing record of building permits documents repeated issues with the portico, possibly due to stresses of moving and inadequate new supports, and in general likely due to lack of maintenance. In 1919, a permit was granted to “repair the piazza” and put in a new sill. In 1965, a permit authorized removing a two-story rear porch (most likely a 20<sup>th</sup> century addition when the building was converted to apartments). Columns were replaced in the 1970s, and by 2011 only four of the six were original. Unfortunately, only two of those were judged to be salvageable in the recent restoration; the other four were reproduced to match the originals.

## 2.3 Photographs



1. Front (north) and east façades (Photo by Greg Premru, 2014).



2. Front (north) façade (Photo by Greg Premru, 2014).



3. West and south façades (Photo by Greg Premru, 2014).



4. Front (north) façade, view west along Linwood Street (Photo by Wendy Frontiero, 2015).



5. Front (north) façade, view east towards Highland Street (Photo by Wendy Frontiero, 2015).

### 3.0 SIGNIFICANCE

The Alvah Kittredge House is notable for multiple historical and architectural qualities: as an early example of the early 19<sup>th</sup> century suburban development of Roxbury; as an imposing and uncommon example of the monumental Greek Revival style in the greater Boston region; for its role in the evolution of Roxbury as a dense streetcar suburb occupied by diverse ethnic groups; and for its associations with prominent figures of the late 19<sup>th</sup> century, including Alvah Kittredge, a wealthy businessman and religious leader, and Nathaniel Bradlee, an eminent architect, engineer, financier, and civic leader.

### 3.1 Historic Significance

#### *The Evolution of Roxbury*

Roxbury was first settled in 1630 by a group of Puritan immigrants led by William Pynchon as part of the Massachusetts Bay Colony. They claimed an area just south of the Shawmut Peninsula that was characterized by hilly terrain, puddingstone outcroppings, fertile soil, streams, brooks, ponds, and woodland. A meetinghouse was constructed in 1632 at what is now Eliot Square, and the town center developed around it. Situated at the entrance to the narrow neck of the Shawmut Peninsula, Roxbury occupied the only land route into Boston for nearly two hundred years, which proved economically and, during the Revolutionary War, militarily advantageous.

Roxbury was a quiet farming village for a century and half, although its proximity to Boston attracted genteel country estates (such as the 18<sup>th</sup> century Shirley-Eustis House) from an early date. During the Revolutionary War, the Roxbury Highlands figured prominently in the Siege of Boston. In 1775, the colonists built major fortifications here known as the Lower Fort and High, or Upper, Fort. The two forts commanded strategic views of and access to both the Neck and the road between Boston and Dedham, where the rebels kept a depot of army supplies. The Lower Fort encompassed two acres of land between Cedar, Highland, and Linwood Streets—the site of the Alvah Kittredge House—and the High Fort was located a short distance to the southwest and is today part of Highland Park, upon which the Cochituate Standpipe—designed by the third owner of the Kittredge House—was built in 1869.

Significant portions of these forts survived into the 19<sup>th</sup> century. Coincidentally, their final destruction was related to occupants of the Kittredge House. When Alvah Kittredge was building his mansion in the 1830s, ramparts and embrasures of the Lower Fort still stood on the grounds where Kittredge wanted his house. Surprisingly un-nostalgic, “Mr. Alvah Kittredge found on building the dwelling-house... that the breastwork greatly obstructed its light on the west side, and had it removed” (Drake: 373-374). A 24-pound cannon ball that was found in the soil, although “slightly corroded by time and rust” (Drake: 374), was reportedly kept by the Kittredge family, however.

The High Fort, occupying some of the highest land in Roxbury, survived until 1869, when the Cochituate Standpipe was constructed on its summit (now known as Highland Park) in order to improve municipal water service to the rapidly growing city of Boston. The Gothic Revival standpipe structure was designed by Nathaniel J. Bradlee, the third owner of the Kittredge House.

In the early 19<sup>th</sup> century, new industrial activity—tanneries, machine and chemical works, and cordage— took advantage of the area’s brooks to power manufactories and, distinctive to Roxbury, produce beer. The 20 highways laid out in Roxbury in the early 17<sup>th</sup> century had grown to 40 streets in 1825, when all were given official names. In 1824, Roxbury Street was the first to be paved and have sidewalks installed. A host of transportation improvements followed during the 19<sup>th</sup> century, both propelling and responding to economic development. Horsedrawn omnibus service was established between Roxbury and Boston by 1826; the Boston & Providence Railroad opened in 1834, with a small station at Roxbury Crossing; and the Metropolitan Horse Railway was initiated between Roxbury and downtown Boston in 1856. Electric trolleys arrived in Roxbury in 1899 and elevated rapid transit service in 1901.

In Roxbury’s first wave of suburban development, in the early and mid-19<sup>th</sup> century, large parcels of farmland were purchased by Boston businessmen and subdivided into spacious, estate-size lots. These were acquired by rich and upper middle-class businessmen and professionals, who built comfortable, single-family, wood-frame homes and commuted into Boston. Roxbury attracted a remarkable collection of early, high-quality suburban residences in fashionable, picturesque styles, many of which survive today.

In 1846, Roxbury was incorporated as a city. In 1868 it was annexed to the City of Boston, triggering a second wave of suburbanization that was “buoyed by industrial prosperity and intellectual leadership” (*Reconnaissance Survey Town Report*: 11). Handsomely designed single-family houses continued to be built in Roxbury, and stylish brick row housing for the middle and upper middle classes became popular, too, developed on speculation. New commercial blocks and cultural institutions were built around Dudley and Eliot squares.

By the turn of the 20<sup>th</sup> century, Boston was dramatically transformed by industrialization, urbanization, and immigration. The remaining large country estates were subdivided and redeveloped, as the phenomenally growing population was housed in new streetcar suburbs of multi-family housing comprised of two- and three-family freestanding buildings and endless rows of masonry townhouses. Architectural quality varied, but was often modestly ambitious, reflecting the aspiring middle-class status of many of the new residents.

The original English settlers of pre-Civil War Roxbury were replaced by successive waves of Irish, German, and Jewish immigrants. Around World War II, these

residents moved out to even more distant, automobile-oriented suburbs. They were succeeded by the large-scale migration of African-Americans from the south to northern cities in the 1940s and '50s, establishing a vibrant, working-class community in Roxbury. Economic disinvestment, social fractures, and urban renewal in the 1960s and 1970s prompted a steep decline in the Roxbury neighborhood, however. Population and housing density receded, and many buildings were demolished. Recent community-based efforts, however, have begun to revitalize the area both physically and culturally.

### ***10 Linwood Street (formerly 65 Highland Street)***

Since its construction ca. 1834, the Alvah Kittredge House has had five major owners: the family of Alvah Kittredge, from ca. 1834 to 1866; George Dunbar and family, from 1866 to 1871; the family of Nathaniel J. Bradlee from 1871 to 1896; the family of George and Elizabeth Brown from ca. 1904 to ca. 1960; and the Roxbury Action Project from 1972 to 2011. Built as a single-family home on a large country estate, the land was subdivided at the turn of the 20<sup>th</sup> century, and the house was rotated 90 degrees and moved to one side of the property and then converted into multiple apartments. For approximately twenty years in the late 20<sup>th</sup> century, from 1972 to 1991, the building served as offices for an active community development organization. Vacant for the next twenty years, the building is once again in multi-family residential use.

### ***Alvah Kittredge***

The first occupant of 10 Linwood Street, Alvah Kittredge (1799-1876), was a prominent Boston businessman who also served as a significant religious and civic leader in Roxbury. The Kittredge family lived in the house until 1866. Kittredge (Figure 1) was born in New Hampshire, one of seven children of Josiah and Mary Kittredge. He moved to Boston by 1823, when he became a communicant at the Old South Church.

In Boston, Kittredge went into partnership with James Gorham Blake (1810-1868) as manufacturers of fine furniture, “whose establishment is remembered as one of the leading houses in that line in Boston for many years” (*Annals of the Massachusetts Charitable Mechanics’ Association*, 1868: 115). (In his eulogy, Kittredge is reported to have started his career in a furniture warehouse, progressing quickly to salesperson and then co-owner.)

Kittredge & Blake manufactured and sold high-end furniture, and also advertised bedding, curtain materials, mirrors, and Chinese teapots. (See 1835 advertisement in Figure 2.) In 1837, Kittredge & Blake’s entry of “Five Patent Rocking Chairs” in an exhibit of the Massachusetts Charitable Mechanics Association won praise as a significant design improvement, of particular importance in a city known “for the perfection of its luxuriant rocking chairs” (Mass. Charitable Mechanics Association, 1837: 74).

Although few details are presently known of Kittredge & Blake's business, in the early 19<sup>th</sup> century "Boston supported a strong cabinetmaking tradition supplying products, and setting stylistic standards for much of New England" (*Historic and Archaeological Resources of the Boston Area*: 227). The firm's products are nationally-recognized in the antiques field today.

Damrell's *Half Century of Boston's Building* reports the construction "In 1834 [of] the three-story granite block of six stores, north of Amory Hall, by Kittredge & Blake" (Damrell: 31). This commercial block may be the City Market Building at 12 Cornhill Street, at the corner of Brattle (in Scollay Square), in which the city directories place the business. Kittredge & Blake is mentioned in the city directories from 1832 to 1849. By 1851, James G. Blake, "late of Kittredge & Blakes" is listed at the same address, still manufacturing furniture (Boston city directory, 1851).

The business was obviously successful: by 1850 Kittredge is listed in the U.S. census as owning real estate worth \$80,000. With that level of capital, in the 1830s Kittredge began purchasing large tracts of land in Roxbury. He became a major force in the development of the area from a rural village to a community of suburban estates during the mid-19<sup>th</sup> century.

After Kittredge & Blake, Kittredge's occupation is described until 1864 simply as a merchant, with business addresses in downtown Boston in the 1860s. In 1865 he is listed as an oil dealer and manufacturer, and by 1870 he is listed as a retired merchant. The eulogy for Kittredge remarked of his professional life:

"Perseverance was a habit; quiet energy, with readiness of adaption, was a marked feature of his character... His industry was notable; yet so unattended with bustle as not at first to attract attention. He knew how to use despatch without the appearance of hurry, and to exhibit constancy without wilfulness" ("A Commemorative Sermon": 18).

Alvah Kittredge was married in 1827 to Mehitable Grozer (also spelled Grozier and Groser; 1803-1883), with whom he had six children who lived to adulthood. Most remarkable among the Kittredge children was George Alvah Kittredge (1833-1917), who worked in Boston and lived in the Roxbury house with his parents for five years after graduating from Yale. In 1862 he embarked on a forty-year mercantile career in Bombay, India, where he was also instrumental in establishing tramways and a horse railway system, served as American vice consul, established a Women's Hospital, and advocated for women being allowed to study medicine.

In addition to his business interests, Alvah Kittredge was distinguished as one of the founders of the Eliot Congregational Church in Roxbury, which was organized in 1834 by Orthodox Congregationalists who separated from the First Church Roxbury (in Eliot Square) after it became Unitarian, and built a new house of worship on Kenilworth Street (near Dudley Square) in 1835. "No one was more prominent and

efficient than he in the gathering and formation of the church and society, or in the building of this place of worship” (“A Commemorative Sermon”: 14).

Kittredge was one of the first two deacons of the Eliot Church, a position he occupied for almost 42 years. He also served as Superintendent of the Eliot Sabbath School from 1834 to 1859, and until his death taught a Bible class for young women. So esteemed was Kittredge in his religious community that the commemorative sermon preached at his funeral in 1876 occupies thirty-six printed pages. Mehitable hosted a group for young women, known as the Maternal Association, which instructed the unmarried, eldest daughters of families about marriage and motherhood.

Alvah Kittredge was also instrumental in the establishment and development of the Forest Hills Cemetery (National Register, 2004), originally part of Roxbury and now assigned to the Jamaica Plain neighborhood. Opened in 1848, Forest Hills followed the new pattern of Mount Auburn Cemetery in Cambridge (1831) as the first rural cemetery in Boston and the first public burial ground of this type. (The cemetery became private after Roxbury was annexed to Boston in 1868.) Kittredge was one of three men who assumed financial responsibility for the original land purchase, served as president of the cemetery corporation for many years, and was passionately committed to overseeing the design and maintenance of the property. His last trip from his home was said to be a carriage ride to Forest Hills; he and many of his family members are buried there.

Kittredge was also active in secular affairs. He served in the municipal government of the new city of Roxbury for the first eight years after it was incorporated in 1846, including tenure as a member of the Board of Aldermen in 1852 and 1853. In 1851, Kittredge donated to the City of Roxbury a parcel of land on the north side of Cedar Street, known as Cedar Square. Following Roxbury’s annexation to Boston in 1868, Kittredge was a member of the Common Council for Roxbury until his death in 1876. “In regard to his more public life, little need be said. He was not an ambitious man; we never suspected him of seeking conspicuity... By general consent, sound judgment and fidelity are accorded to him” (“A Commemorative Sermon”: 19).

Construction of the Alvah Kittredge House has traditionally been ascribed to 1836, which is, for example, the date given in the National Register nomination. Evidence seems to suggest a date of 1834, however:

- Alvah and Mehitable Kittredge’s older children were born in Boston, from 1829 to 1833; their last children were born in Roxbury, from (September) 1834 to 1841.
- In the eulogy at Kittredge’s funeral, he is reported to have moved to Roxbury in the summer of 1834. In that year, he was helping to organize the new Eliot Church in Roxbury and he was appointed superintendent of the new church’s Sunday school. The eulogy states that he was superintendent of a Sabbath school in Boston until June 1834.

- Boston city directories show Kittredge as living at 9 Pinckney Street, Beacon Hill, in 1833, but not as resident in that city in 1834. (Roxbury was independent of Boston at that time.)
- Deeds of 1835 for a number of tracts of land in Roxbury Highlands identify Kittredge as already being “of Roxbury” and owning other land in the area.

Further deed research is required to trace conclusively the parcel of land on which the Kittredge House was built.

The Kittredge House occupied land formerly of the estate of Rev. Dr. Eliphalet Porter, who inherited it from his father-in-law, Major Nathaniel Ruggles. The Porter estate appears to have been planned for subdivision as early as 1833, when it was first surveyed and laid out into parcels and portions began to be sold. Kittredge on his own and with his furniture-business partner, James Blake, appear to have bought hundreds of acres of land in Roxbury Highlands with the intention of future subdivision and development; they were selling off parcels for development in the 1840s and 1850s. By the time Kittredge sold his house in 1866, it stood on about 2 ½ acres of land.

The Alvah Kittredge House originally faced Highland Street, with a generous front setback. The 1843 and 1849 Whitney maps indicate the general location but not the shape of the house. The 1852 McIntyre map shows the building footprint, consisting of the square main block, facing east to Highland Street, and three consecutively smaller ells to the left (then south, now east) side, all continuous with the rear plane of the main block (the surviving portion of the original house). A circular drive appears in front of the main block, while an irregular grid of formal gardens is indicated to the southeast at the corner of Cedar and Highland streets. A U-shaped drive beginning and ending on Highland Street loops around the back (west) of the property, connecting to three outbuildings standing near Cedar Street. The 1866 deed mentions “buildings” on the property, walls along Highland and Cedar streets, and fences along the western property boundary and Linwood Street.

The historic photograph in Figure 9 (ca. 1884-89) shows the main block most likely as it existed in Alvah Kittredge’s time. A four-step stairway extends across the full width of the portico on the main block. Of particular interest is the depiction of the original south ell (on the left side of the main block), which rises two stories above a fully-exposed brick basement to a low-pitched gable roof and a very tall, slightly off-center chimney. The front (east) façade of this ell contains four window bays with 6/6 sash, framed by wide pilasters and a high flat entablature.

During the Kittredges’ ownership of the house, it was occupied by Alvah and Mehitable, their children, Mehitable’s mother and sister (in the 1850s), and three servants. Their household is also said to have included various boarders, including theological students, ministers, and missionaries. By 1865, Alvah and Mehitable lived here with only their unmarried adult daughter, Julia. After selling the house in 1866, Alvah and Mehitable lived in the South End with their daughter and son-in-law, Mary and Wolcott A. Richards (a merchant). The inventory for Alvah Kittredge’s estate in

1876 listed real estate valued at almost \$24,000 (including the house and land in the South End, two properties on Highland Avenue in Boston, and 18 in Melrose) and a personal estate of more than \$34,000 (comprised of stocks, bonds, cash, and notes to individuals).

### ***George Dunbar***

In 1866, Alvah Kittredge sold his home to George Dunbar, a Boston businessman, for \$30,000; the transaction included almost 2 ½ acres of land with the buildings thereon. Dunbar lived here until 1871.

As a young man, Dunbar moved around the country and engaged in a variety of occupations. He was born ca. 1825 in Massachusetts; his wife Lydia was born ca. 1822 in New Jersey. Dunbar appears to have been a shoe merchant in 1850, living in a boarding house in New Jersey. By 1860, he and Lydia were living in a large boarding house in Chicago; his occupation in that year is described generically as merchant. Dunbar first appears in the Boston directories in 1866, the year he bought the Kittredge House, when he is described as having a house at Roxbury.

In 1870, during his tenure at 10 Linwood Street, Dunbar's occupation was described in the U.S. census as wholesale and retail dealer in India rubber goods. Little is presently known of this career, although Roxbury was a leading center for the industry. India rubber is a natural product valued for its qualities of stretch, resilience, and waterproofing. In the early 19<sup>th</sup> century, it was popular in shoes and clothing; it soon found extensive industrial applications in hoses, belting, gaskets, electrical insulators, telegraph and telephone equipment, and tires for wagons, carriages, bicycles, and automobiles.

Massachusetts had a specialty industry in rubber products beginning in the 1810s, when crude rubber and rubber products were first imported into Salem, Massachusetts. The first and at one time largest rubber manufacturer in the United States was the Roxbury India Rubber Co., incorporated in 1833 by John Haskins and Edwin M. Chaffee; by 1835, it had capital of \$300,000. In 1834, five other rubber companies were founded in and around Boston, and Massachusetts soon became a leading center for American rubber manufacturing. In 1839, inventor Charles Goodyear (1800-1860) was living in Roxbury (where he got support from the Roxbury Rubber Company) when he discovered the process of vulcanizing (heating) rubber, which dramatically improved its stability and thereby accelerated its commercial applications.

According to the Boston directories, George Dunbar was a partner in George Dunbar & Co., railroad supplies and machinery, with Henry L. Simonds; their business address was in downtown Boston. In 1870, an advertisement for George Dunbar & Co. describes it as a selling agent for the Boston Car Spring Co., "Manufacturers of Rubber Car Springs, Packing, etc.; Office, 6 Federal Street, Boston; Factory, Boston [a.k.a. Roxbury] Highlands". George's brother, Hiram P. Dunbar, was superintendent in the Boston Car Spring Company from at least 1868 through 1872. Coincidentally,

in the 1870 census Hiram is also listed as a retail and wholesale dealer in India rubber goods. It is not presently known whether this connection was limited to the “Rubber Car Springs, Packing, etc.” offered by the Boston Car Spring Co., or whether the brothers had a more extensive involvement with the rubber industry.

In 1884, George Dunbar was one of three judges in the annual exhibition of the Massachusetts Charitable Mechanics Association in the category of “India-Rubber Goods and Mill Supplies”.

George Dunbar lived in the Kittredge House for five years. The 1870 census shows a household of 14 persons: George’s wife Lydia and their two adopted sons, his brother and sister-in-law (Hiram and Martha Dunbar) and their three children, two women (likely a mother and daughter) whose relationship to the Dunbars is not identified, and three servants, comprising two young women born in Massachusetts (to parents of foreign birth), and a young black man born in Louisiana.

No maps depict the Kittredge House during Dunbar’s ownership. When he sold the property in 1871, it matched the 1866 deed description, and it was again subject to a mortgage of \$20,000, dated 1869. George and Hiram Dunbar subsequently moved to other, separate houses in Roxbury.

### ***Nathaniel J. Bradlee***

Nathaniel J. Bradlee (1829-1888) was an exceptional figure in 19<sup>th</sup> century Boston as an architect, engineer, financier, and civic leader. Considered one of the city’s best mid-19<sup>th</sup> century architects, he is said to have designed 500 buildings in Boston alone. Known examples of his work (much fewer in number) were also constructed in other parts of Massachusetts (including Cambridge, Danvers, Lynn, Milton, and Worcester), New Hampshire, Maine, Florida, and Missouri.

Bradlee was a highly prolific and versatile architect, designing residential buildings (free-standing homes, townhouses, and residential hotels), grave monuments and other cemetery structures, libraries, churches, schools, factories, railroad stations, at least one fire station, stables, civic institutions, and a wide range of commercial buildings. He is best known for his townhouses, railroad stations, and commercial buildings (especially the New England Mutual Life Insurance Building at Post Office Square, see Figure 4), the moving of the massive Hotel Pelham in downtown Boston (see Figure 6), and his work with improving Boston’s municipal water supply. As was common for talented architects of the period, his projects were fashioned in an eclectic variety of styles, including English Gothic Revival, Neo-Grec, Italianate, Second Empire, Ruskinian Gothic, Romanesque, and Classical Revival. He built in wood frame, brick, stone, and with cast iron storefronts.

As a member and for three years president of the Cochituate Water Board, Bradlee oversaw significant expansion of water service throughout metropolitan Boston and completion of the enormous Chestnut Hill Reservoir. A wealthy man from a well-

known family, Bradlee served as a trustee and executor for numerous large private estates and as a director and official of many prominent corporations and cultural institutions. Called upon for several important municipal services at the height of his career, Bradlee also ran (unsuccessfully) for mayor of Boston in 1876. (He was endorsed by the *Boston Herald* as a “pure and upright man who... is no partisan and casts his vote as his conscience tells him” Quoted in Marchione: 78).

Bradlee was born in Boston to Samuel Bradlee, a prosperous hardware merchant, and Elizabeth Davis Williams, from another distinguished New England family. His paternal grandfather (also named Nathaniel Bradlee) participated in the Boston Tea Party; his mother’s grandfather was a wealthy merchant who served as the first Speaker of the Massachusetts House of Representatives.

Nathaniel J. Bradlee attended the prestigious Chauncy Hall School, which at the time was located near his family’s home in downtown Boston. One of the last generation of non-academically trained architects in Boston, Bradlee began work as a draftsman in 1846, at the age of 17, for George M. Dexter (1802-1872). Dexter was one of Boston’s elite architects of the early 19<sup>th</sup> century and had trained with Alexander Parris. The apprenticeship with Dexter provided Bradlee with valuable “engineering expertise, familiarity with contemporary design and skillfull [sic], technical draftsmanship” (“The Architectural Drawings of Nathaniel J. Bradlee”: 1).

After Dexter retired in 1852, Bradlee opened his own firm, taking along many of Dexter’s important clients (including the Boston & Lowell Railroad) and a dexterity with popular building types, such as bowfront townhouses. (He designed innumerable townhouses in the South End and approximately twenty in the Bay Bay.) He quickly established himself as an independent practitioner, earning an average of seven commissions a year in the first fifteen years of his practice. Notable projects in this period of Bradlee’s career included the Trinity Church on Summer Street (1853), Grays Hall at Harvard University (begun 1858), a passenger station for the Boston & Lowell Railroad (1857), the Jamaica Plain Unitarian Church (1854), the original Jordan Marsh department store building (1859-60; demolished 1976), the Phillips School on Beacon Hill (1862), and at least 15 townhouses in the South End.

Bradlee’s work increased exponentially after the Civil War, propelled by a post-war economic boom and the catastrophe of a major downtown fire in 1872. In between those events, the average number of Bradlee’s commissions rose from seven to eighteen annually. Notable designs produced over those seven years included the Hotel St. Cloud (1869; an early local example of French-style flats), Suffolk Savings Bank (1870), the Mount Auburn Cemetery Reception House (1870; one of the first of its kind, and the only known extant example of the building type in the U.S.), an imposing enlargement of the Boston & Maine Railroad Depot in Haymarket Square (1867), Lynn Water Works (a.k.a Walnut Street Pumping Station; 1871), and the Baker Chocolate Factory (1872). Bradlee took on Walter T. Winslow (1843-1909) as a partner in 1872, after which the firm was known as Bradlee & Winslow. In 1867

Bradlee was one of nine founding members of the Boston Society of Architects, whose first meeting occurred in his Boston office.

The Great Fire of 1872 in downtown Boston destroyed nearly 800 buildings across 65 acres of land, but provided an extraordinary opportunity for architects and builders when it was quickly and densely re-built. Many of the finest “commercial palaces” that were constructed afterwards were designed by Bradlee, who received sixty new projects in the two years immediately following the fire (fourteen within the first two days after the fire). Some of the best known of these buildings (chiefly commercial blocks) are the Wigglesworth Building (1873), R. H. Stearns Department Store (ca. 1873), the opulent New England Mutual Life Insurance Co. Building in Post Office Square (1873-74, demolished 1946), and the richly-textured and polychrome Boston Young Men’s Christian Union (1875).

Bradlee was also called upon to testify before the public commission that subsequently investigated the cause and handling of the fire, likely because of his experience with the Water Board (see below) and because he had also designed many of the pre-fire buildings. One of 200 witnesses, Bradlee was questioned about building construction materials and techniques and the status of water supply and hydrants.

Among the firm’s most acclaimed projects after the initial post-fire reconstruction spree was Palladio Hall in Roxbury’s Dudley Square (ca. 1878), the massive State Insane Asylum at Danvers (1875-78; demolished), and the Marlboro Building on Washington Street (1880-81).

George H. Wetherell (1854-1930) was made a partner in 1884, and the firm’s name was changed to Bradlee, Winslow & Wetherell. Bradlee is thought to have continued advising the firm after he officially retired in 1886, as the firm name did not change again until he died in 1888 and the business became known as Winslow & Wetherell.

Mr. Bradlee’s business and family connections, combined with his respected business acumen and judgment, led to a busy career in managing investments and overseeing a variety of corporations and institutions. As summarized in the essay accompanying the Boston Athenaeum’s 1984 exhibit of his architectural drawings,

“Bradlee served as a board member and officer for numerous Boston businesses, clubs, cultural institutions and charitable organizations. He also acted as executor and trustee for countless [at least 40] estates. His civic activities included presidency of the Boston Water Board, a mayoral campaign, and service as one of seven commissioners appointed in 1875 by the Secretary of the Treasury to examine and report upon the condition of the new Chicago Custom House. He was a director of various banks, insurance companies, railroads and manufacturing companies including Boston Safe Deposit & Trust Co., New England Mutual Life Insurance Co., Boston & Maine Railroad, and West End Railway Co., and served as president of, among others, Franklin Savings Bank

and Boston & Sandwich Glass Co. His benevolent affiliations included the presidency of Chauncy Hall School and the Massachusetts Charitable Mechanics Association. He was also a trustee for Roxbury Latin School, Fellowes Athenaeum, Bunker Hill Monument Association, and Boston Young Men's Christian Union.

“Bradlee was known as a first rate businessman whose ‘unusually fine business judgement [sic]’ was ‘combined with high integrity and sense of fair play.’ His participation in various enterprises was widely sought both as an advisor and investor... A businessman himself, Bradlee understood the needs of his business clients. For them he designed attractive, fashionable, but eminently functional buildings that served as statements of the business concern within” (“The Architectural Drawings of Nathaniel J. Bradlee”: 3).

Outside of Massachusetts, Bradlee's work included the fanciful North Conway Railroad Station in North Conway, New Hampshire (1874); an office building in Kansas City, Missouri, for the New England Mutual Life Insurance Co. (1887; the city's tallest building at that time); and wood-frame houses (including his own picturesque “cottage”) in a winter resort community in Longwood, Florida (ca. 1885).

Bradlee's expertise was also called upon for public work. In one of his most celebrated achievements, which was published internationally, Bradlee was appointed by the City of Boston in 1869 to plan and oversee the moving of the Hotel Pelham to accommodate street widening. The hotel occupied the corner of Tremont and Boylston streets (now the site of the Little Building), stood six stories high plus a mansard roof and was constructed of masonry; it was thought to weigh about 10,000 tons. Kilham's architectural history, *Boston After Bulfinch*, reported that “As an example of Bradlee's thoroughness, he personally pasted paper over every crack which existed before the moving was begun. The job was completely successfully in every way” (Kilham: 74). It was said to be the first example of moving such a large masonry building.

Bradlee's extraordinary involvement in civic affairs also included serving as an elected member of the Cochituate Water Works from 1865-71 and as its president from 1868-71. During his tenure on the water board, Bradlee oversaw construction of one of the most significant and visible components of Boston's metropolitan water supply system, the Chestnut Hill Reservoir (LL 1989; NR 1990), which contains a complex of buildings and structures arrayed in a park-like setting around two storage basins. The Chestnut Hill site was selected in 1865, land was acquired by 1867, and two reservoir basins were constructed between 1866 and 1870 at a cost of nearly \$2.5 million.

On the day that the smaller, Lawrence Basin was dedicated in 1868, the Cochituate Standpipe (designed by Bradlee and viewable from the top of Linwood Street; also known as the Fort Hill Tower) began operation, providing high-pressure service throughout Boston. The larger of the two reservoirs, Bradlee Basin—named in honor

of Nathaniel Bradley— was completed in 1870. It is thought that Bradley, being an architect, was influential in guiding the superlative landscaping of the Chestnut Hill Reservoir complex, which featured a picturesque carriage drive and promenade around the reservoir (1866-70).

As a member of the Water Board, Bradley also authored a comprehensive history of the metropolitan water system, entitled *History of the Introduction of Pure Water into the City of Boston, with a Description of its Cochituate Water Works* (1868). Bradley's work with the Boston water system was no doubt influential in his being asked in 1871 to design a pumping station for the City of Lynn, which still stands.

Bradley's public spirit is also evident in his interesting affiliation with the Improved Dwellings Association. In 1885, Bradley was one of four founders of this organization— Boston's second model housing company— whose purpose was “erecting, maintaining leasing and improving homes for working people and others of moderate means” (quoted in Culver: 206). In one of its first actions, the Association purchased rental property in South Boston consisting of stores and tenements.

Nathaniel J. Bradley was married to Julia R. Weld (1836-1880), with whom he had three daughters who lived to adulthood: Elizabeth (later Mrs. Albert W. Childs of Kansas City, Missouri), Eleanor (later Mrs. Robert Weld of New York City), and Helen (later Mrs. Alfred P. Emmons of Brookline). In 1859, Nathaniel and Julia purchased a townhouse in the South End, next door to Nathaniel's parents, where they lived for twelve years.

In 1871, following the movement of wealthy residents out of the South End and into the Back Bay and suburban neighborhoods, Bradley purchased the Kittredge House in the Highland Park area of Roxbury. He may have become familiar with the area through several commissions in Roxbury shortly before he purchased the Kittredge estate, including the nearby Cochituate Standpipe (Fort Hill Tower, 1869) and a free-standing house for Nathaniel Adams, a leading Boston builder (1870). (In addition, Bradley's father-in-law, George Weld, was born in Roxbury.) After moving to 65 Highland Street, Bradley designed several significant public buildings in Roxbury, including the Fellowes Athenaeum on Millmont Street (1873), Steam Engine Company #12 Fire House on Dudley Street (1874), and Palladio Hall in Dudley Square (ca. 1878). Members of the Bradley family continued to reside at the Highland Street mansion through 1896.

The censuses reveal Bradley's increasing wealth. In 1860 he owned real estate worth \$38,000 and a personal estate of \$7000, and he employed two servants. In 1870, his real estate was valued at \$60,000 and his personal estate at \$80,000, and he employed four servants. By 1880, property value is not identified, but the Bradlees employed six servants, including a gardener and a coachman. Julia Bradley died in 1880; in 1881 Nathaniel married Anna M. Vose, who had been employed as a housekeeper for the family since at least 1870.

After several years of ill health, Nathaniel Bradlee died in 1888. An obituary in *The New York Times* described him as an “eminent Bostonian” who was “prominent in his profession and was identified with many large enterprises”, specifically including the moving of the Hotel Pelham and his work with Boston’s Water Board. After mentioning his candidacy for mayor in 1876, the obituary devotes a long paragraph to enumerating his trusteeships, presidencies, and directorships. A brief obituary in the national journal *American Architect & Building News* states that “Among the many deaths of prominent architects which have occurred during this month, we regret to have to record the decease of Nathaniel J. Bradlee, one of the foremost Boston architects...” (*American Architect & Building News*, Dec. 29, 1888). Bradlee is buried in Mount Auburn Cemetery in Cambridge.

The 1889 inventory of Nathaniel Bradlee’s estate described property valued at \$164,200 and a personal estate of more than \$215,000. After many direct cash bequests to family and friends, the bulk of the estate was put into a trust for his wife and children. His wife’s shares would eventually devolve to the daughters, and if the daughters died without lawful heirs, their shares were to be distributed to Nathaniel’s brother Caleb Davis Bradlee, the Boston Young Men’s Christian Union, the Children’s Hospital in Boston, and the Massachusetts Charitable Mechanics Association. Anna Vose Bradlee (1835-1899) died in Manhattan at the age of 63.

There are occasional references to seemingly significant alterations that Bradlee made to the Kittredge estate, but scant evidence has been found to document the nature of those changes. The 1888 eulogy for Bradlee summarizes the history of the Kittredge estate and recalls that “by rebuilding, improving, and decorating [Bradlee] made it the attractive place it is” (*In Memoriam*: 30).

Historic atlases show that between 1873 and 1884, Bradlee removed the two southernmost wings and replaced them with a significant brick addition continuous with the original wood-frame ell and similar to it in length. The historic photograph in Figure 9 (ca. 1884-89) shows the brick addition as two stories high above grade with a low-pitched roof and four regularly spaced windows across its front (east) elevation. All windows on the main block and original side ell are framed with louvered blinds. A modest, polygonal greenhouse addition with a pitched roof and double-hung window sash is appended to the left side of the main block, at grade (basement level). The extant polygonal bay on the back of the house appears between 1873 and 1884, as does a polygonal bay on the left (then south) side, which is likely the greenhouse. (The latter bay disappeared when the house was moved.)

Two wood-frame outbuildings stand in essentially similar locations at the southern edge of the property, along Cedar Street, in both 1873 and 1884, although they have somewhat different footprints in 1884. It is unclear whether this indicates a true rebuilding or just a refinement in the documentation. Figure 9 shows the north end of a 2 ½ story barn to the south of the house; it is set perpendicular to the barn footprint shown on both the 1873 and 1884 maps.

Of most interest is the observatory that Bradlee built at the western edge of his property between 1873 and 1884. Figures 7, 8, and 9 show a six-story wood frame tower with a solidly enclosed base, cross-bracing on the next four levels (which frame a stairway), surmounted by a cantilevered observation deck with a hip roof. The 1888 eulogy recounts that

“The happy inspiration occurred to [Bradlee] one summer of a series of open-air concerts in the observatory. This ‘music in the air,’ ninety feet above the audience, was heartily enjoyed, not only by the specially invited guests grouped on the piazza, but by the thousand or more listeners who lived or had gathered in the vicinity, and for whose pleasure it had been quite as much planned” (*In Memoriam*: 30-31).

Between 1884 and 1890, two small ells were appended to the south end of the brick addition; they are just visible in the historic photograph in Figure 9. This photograph also shows an irregularly coursed stone wall with tall pillars framing decorative metal gates along Highland Street and wood fencing along Linwood Street.

During Bradlee’s lifetime, the grounds were occupied by a circular drive in front of the main house, with a large figurative sculpture in its center garden; pathways and large figurative statuary in the lawn area north of the house (in the side yard along Linwood Street); lawn and scattered trees on the back (west) slope of the property; and at least one pathway leading up to the observatory. (See Figure 9.) The eulogy remarks on “the flowers, fruit, and vegetables of [Bradlee’s] well cultivated garden” and the unusual opening of the grounds to the public:

“[N]othing, perhaps, better illustrated this kindly spirit of Mr. Bradlee than the wide-open gates, which thus invited visitors, day after day, year after year, into the pleasant grounds, where, as in a public park, little children were free to play, tired invalids to rest, and the passer-by to make it a convenient thoroughfare” (*In Memoriam*: 31).

Between the 1895 and 1900 atlases, the house was moved and set facing Linwood Street, all its ells and additions were removed, and the observatory and other outbuildings disappeared.

The formal, published eulogy for Nathaniel Bradlee (*In Memoriam; Nathaniel Jeremiah Bradlee*; 1889) occupies 91 printed pages, testifying to the esteem in which he was held by the community. (Fourteen of the business and institutional organizations with which he served submitted tributes.) Of Bradlee’s professional life, *In Memoriam* comments that

“His work as an architect was always of the most substantial and enduring character, work in which there were no flaws of construction, no make-shifts, no questionable materials allowed; all was as honest, as reliable, as trustworthy, as the character of the man who planned it” (p. 17).

A history of the Boston Society of Architects, which Bradlee helped found, observes that

“From the multiplicity of his directorships in banks, railroads, insurance companies and manufacturing concerns Bradlee was obviously considered by his contemporaries a first rate man of business” (*Boston Society of Architects; The First Hundred Years*: p. 21).

Architectural historian Bainbridge Bunting in 1967 opined that Bradlee’s “many commissions seem to stem from his business acumen and friendships rather than his ability as a designer” (*Houses of Boston’s Back Bay*: 154), but a review of his work from a greater distance (the High Victorian period was little esteemed in the 1960s) provides perhaps a more objective perspective of Bradlee’s legacy. The best of Nathaniel Bradlee’s work is comparable with such Boston contemporaries as Gridley J. F. Bryant, Arthur Gilman, and William G. Preston. A major exhibit of Bradlee’s drawings at the Boston Atheneum in 1984 contained the following critical evaluation:

“An imaginative designer, talented engineer and good businessman in his own right, Bradlee soon developed a large clientele and demonstrated considerable talent designing the success of styles that characterized mid-century architecture... Many of his designs were highly praised by contemporary observers and, as the number of his commissions testify, his services were greatly in demand” (“The Architectural Drawings of Nathaniel J. Bradlee”: p. 2).

One other Bradlee building, the Boston Young Men’s Christian Union, is presently designated a Boston Landmark, as is the Chestnut Hill Reservoir. Many others (in Massachusetts, New Hampshire, and Florida) are listed in the National Register of Historic Places.

### ***Residents after the Bradlee family***

In 1896, the estate of Nathaniel J. Bradlee started subdividing and selling the property bordered by Highland, Cedar, and Linwood streets to various real estate syndicates, investors, and developers. According to a newspaper story in May of 1897, about two acres of the property (which had just been conveyed from one investor to another) contained “an old-fashioned mansion house, stable, observatory and a small cottage” (*Boston Evening Transcript*: May 6, 1897). It is presumed that the house was still standing on its original site at this time, since the outbuildings were still extant.

In November 1897, Lawrence J. O’Toole, “the well-known builder”, bought the edge of the property along Highland Street and began constructing nine brick bow front apartment houses, each with six to eight rooms, a bath, and “all the latest improvements” (*Boston Globe*, Nov. 20, 1897). The building on the corner of Highland and Cedar streets was to have two stores on the street front level. It is presumed that the Kittredge House was rotated and moved to its present location

adjacent to Linwood Street by this time. Perhaps the main block of the Kittredge House was preserved in deference to Mrs. Bradlee, who lived until 1899, while still making most of the property available for denser new construction.

By 1899, the Bromley atlas shows the Kittredge House in its present location at 10 Linwood Street, framed by brick bowfront rowhouses on both sides, as they are today, and an extremely minimal back setback. At the turn of the century, rowhouses also extended the full length of Highland between Linwood and Cedar streets (the former front yard of the Kittredge House), and halfway up Cedar Street along the former south edge of the estate.

The Kittredge House, then standing on 3750 square feet of land, was acquired ca. 1904 by George and Elizabeth (Lizzie) Brown, who had been living a few blocks south in 1900. Members of the Brown family appear to have owned and/or occupied the house until 1960. In the early 20<sup>th</sup> century, George Brown owned a mattress factory (George Brown & Co.) that was located in the Bulfinch Triangle area of downtown Boston. George (b. ca. 1869) and Elizabeth (ca. 1877-1939) were Russian Jewish immigrants and the parents of five children, who were all living with them at 10 Linwood Street in 1910. By that year, the house had been divided up into apartments. One was occupied by a family consisting of Frank and Margaret Broderick, Canadian immigrants, and their young daughter; Frank was a clerk for a railway. An older couple who were both born in Massachusetts, Benjamin and Helen Dearth, occupied a second apartment in the house; Benjamin was a wood moulder.

By 1920, the Browns were living here with their four unmarried sons, the three oldest working as caretaker, engineer, and doctor. Financial reversals may have occurred in the Depression, as George Brown's occupation was identified as salesman in 1930 and mattress salesman in 1940. One of the families renting at this address in 1940 was Karl Hallgren, a furniture finisher, his wife Sigrid (both Swedish immigrants) and their young daughter. Another apartment was occupied by James Morse, an Italian immigrant who worked as a cook in a restaurant, his wife Ethel, a saleswoman in a department store, and their two teenage daughters.

Between 1906 and 1915, the Browns acquired a small parcel of undeveloped land directly behind the house lot on Linwood Street, adding another 1587 square feet of land to the property. These combined parcels constitute the present Alvah Kittredge House property. Between 1915 and 1931, the Browns also acquired two larger, adjacent interior lots. Six attached brick structures, possibly automobile garages, were standing there in 1931, behind the Kittredge House and the Highland Street apartment houses.

The 1940 census shows three families living in the Kittredge House in addition to the Browns (now just George and two unmarried sons). Only one of their members was foreign-born (from Canada); their occupations included radio operator, typist, stenographer, and shoe factory worker. In 1950, George and Elizabeth Brown's son

Frederick maintained a doctor's office at the house, but other residents in 1950 and 1960 were chiefly blue-collar and low white-collar workers.

### ***Roxbury Action Project (RAP)***

By 1970, the Alvah Kittredge House was vacant. The Roxbury Action Project (RAP) appears to have installed its headquarters in the house in 1972; it purchased the property the following year and owned the building for most of the next forty years. The Roxbury Action Project and Black Panther Party of Boston were both founded in Roxbury after the assassination of Martin Luther King in 1968, with the complementary goals of promoting equality, unity, self-determination, and improved living conditions for African-Americans. RAP pursued a mission of community revitalization through housing development, business assistance, and social services (including counseling, youth leadership, education, senior services, crime prevention, and community cultural celebrations).

The origins of the Roxbury Action Project date to 1964, as a Quaker-sponsored program focusing on low-income and elderly housing.

“For several years, the American Friends Service Committee had operated a program in Roxbury to address housing needs and tenants’ rights, but responding to the post-riot demands of the Black community for local leadership and control, the AFSC spun off this program in November 1968 to create the Roxbury Community Committee, which was incorporated as an independent organization, the Roxbury Action Program (RAP), on Dec. 28, 1968. Though fully independent, RAP received a significant boost from the New England branch of the AFSC, which raised \$92,000 to fund the first two years of its activities in revitalizing the Highland Park neighborhood” (“Roxbury Action Program Archives”, finding aid).

Focusing on the Highland Park section of Roxbury, which includes the Kittredge House, the Roxbury Action Project is considered one of the most effective local activist groups of its time in the Boston area. After occupying the Kittredge House for twenty years, however, RAP left the building in 1991 due to the high costs of maintenance. The house was vacant for the following twenty years.

In 2011, the Kittredge House was purchased by Historic Boston, Inc., which has recently (2014) restored the exterior of the building and converted the interior into five residential condominiums.

## **3.2 Architectural Significance**

The Alvah Kittredge House is a superb example of Greek Revival residential design in the Boston area, displaying restrained and elegant forms, composition, and detailing. The building is distinguished by its wood-frame construction; relatively

rare, monumental two-story portico; the emphatic flush boarding and wide pilasters and entablatures of its facades; and its monitor-topped hip roof.

The Kittredge House is one of the earliest surviving buildings in Roxbury and represents the first wave of high style suburban growth here. Its current position, crowded in by masonry rowhouses, forms a striking marker of Roxbury's transition to a 20<sup>th</sup> century urban neighborhood. Despite the shifting of the residence on its original site and the loss of its original and early wings and landscaping, the surviving main block remains substantially intact. It continues to represent the historical evolution of Roxbury in significant and unique ways.

### **3.3 Relationship to Criteria for Landmark Designation**

The Alvah Kittredge House is a very fine example of suburban development in the Boston area across the 19<sup>th</sup> and early 20<sup>th</sup> centuries. The property is illustrative of Boston's economic, social, and cultural history: it is associated with one of the Boston area's prominent 19<sup>th</sup> century industries and with an eminent architect and engineer whose work significantly influenced the development of 19<sup>th</sup> century Boston and the surrounding region. The property meets the following criteria for Landmark designation, found in Section 4 of Chapter 772 of the Acts of 1975, with significance above the local level, as required in Section 2 of Chapter 772:

**A. *A property listed on the National Register of Historic Places as provided in the National Historic Preservation Act of 1966.***

The Alvah Kittredge house is listed individually in the National Register (1973) and is identified as a contributing building within the Roxbury Highlands Historic District (1989), which is considered significant on the local level.

**B. *A property with prominent associations with the cultural, political, economic, military, or social history of the city, Commonwealth, region, or nation.***

The Alvah Kittredge House has significant associations with the development of the Roxbury neighborhood of Boston. It also has important associations with the furniture industry of the greater Boston region, with the late 19<sup>th</sup> century growth and expansion of the region, and with the development of the public water supply system of the Boston metropolitan area through the careers of its early owners.

**C. *A property associated significantly with the lives of outstanding historic personages.***

The Alvah Kittredge House is closely associated with the life of its first occupant, Alvah Kittredge, at the height of his career in the furniture industry and his involvement in the religious history of Roxbury, and with the life of its third occupant, Nathaniel J. Bradlee, an exceptional architect and engineer

whose work significantly influenced the development of Boston and the surrounding region.

- D.** *A property representative of architectural design, craftsmanship, or distinctive characteristics of a type inherently valuable for study of a period, style, or method of construction or development, or a notable work of a designer or builder.*

The Alvah Kittredge house is an outstanding and uncommon example of its architectural style and building type in the greater Boston region.

## **4.0 ECONOMIC STATUS**

### **4.1 Current Assessed Value**

According to the City of Boston's Assessor's Records, the property at 10 Linwood Street, containing the Alvah Kittredge House, has a total assessed value of \$929,000, with the land valued at \$63,100 and the building at \$865,900.

### **4.2 Current Ownership**

The City of Boston's Assessor's Records list the property owner as Kittredge LLC, c/o Historic Boston Inc., 20 Eustis Street, Roxbury, MA 02119.

## **5.0 PLANNING CONTEXT**

### **5.1 Background**

The Alvah Kittredge House has had five major owners since its construction ca. 1834: the family of Alvah Kittredge, from ca. 1834 to 1866; George Dunbar and family, from 1866 to 1871; the family of Nathaniel J. Bradlee from 1871 to 1896; the family of George and Elizabeth Brown from ca. 1904 to ca. 1960; and the Roxbury Action Project from 1972 to 2011. The house was built as a single-family home on a large country estate, but at the turn of the 20<sup>th</sup> century the land was subdivided and the house was rotated 90 degrees and moved to one side of the property and then converted into multiple apartments. From 1972 to 1991, the building was used as office space for an active community development organization.

The house remained vacant for the next twenty years before it was purchased by Historic Boston Inc. (HBI), a long-active and dedicated nonprofit preservation group, in 2011 with a plan to redevelop the building as three units of market rate housing and two units of affordable housing. With over \$1 million in grants and a total budget of \$4.2 million, HBI focused on restoring the historic character of the building, and was able to restore many interior and exterior features. The restoration project was completed in 2014 and has since received awards from the Massachusetts Historic Commission, Preservation Massachusetts, and the Boston Preservation Alliance.

### **5.2 Current Planning Issues**

After a multi-year restoration project, the Alvah Kittredge House has reopened as a residential building with five housing units.

### **5.3 Current Zoning**

Parcel 1100090010 is located in the Roxbury Neighborhood zoning district, the RH sub district, and the Highland Park – John Eliot Square Neighborhood Design District.

## **6.0 ALTERNATIVE APPROACHES**

### **6.1 Alternatives available to the Boston Landmarks Commission:**

#### **A. Individual Landmark Designation**

The Commission retains the option of designating 10 Linwood Street as a Boston Landmark. Designation shall correspond to Assessor's parcel 1100090010 and shall address the following exterior elements hereinafter referred to as the "Specified Exterior Features":

- The exterior envelope of the building.

#### **B. Denial of Individual Landmark Designation**

The Commission retains the option of not designating any or all of the Specified Exterior Features as a Landmark.

#### **C. Preservation Restriction**

The Commission could recommend that the owner consider a preservation restriction for any or all of the Specified Exterior Features.

#### **D. Preservation Plan**

The Commission could recommend development and implementation of a preservation plan for the property.

#### **E. National Register Listing**

10 Linwood Street is already listed on the National Register of Historic Places individually (NRIND 1973, under the address of 12 Linwood Street) and as part of the Roxbury Highlands Historic District (NRDIS 1989).

### **6.2 Impact of Alternatives:**

#### **A. Individual Landmark Designation**

Landmark Designation represents the city's highest honor and is therefore restricted to cultural resources of outstanding architectural and/or historical significance. Landmark designation under Chapter 772 would require review of physical changes to the Specified Exterior Features of the property, in accordance with the standards and criteria adopted as part of the designation. Landmark designation results in listing on the State Register of Historic Places.

#### **B. Denial of Individual Landmark Designation**

Without Landmark designation, the City would be unable to offer protection to the Specified Exterior Features, or to extend guidance to the owners under Chapter 772.

### **C. Preservation Restriction**

Chapter 666 of the MGL Acts of 1969 allows individuals to protect the architectural integrity of their property via a preservation restriction. A restriction may be donated to or purchased by any governmental body or nonprofit organization capable of acquiring interests in land and strongly associated with historic preservation. These agreements are recorded instruments (normally deeds) that run with the land for a specific term or in perpetuity, thereby binding not only the owner who conveyed the restriction, but also subsequent owners. Restrictions typically govern alterations to exterior features and maintenance of the appearance and condition of the property.

A preservation restriction would also afford the owner of the property a one-time income tax deduction, based on the appraised amount of the loss of property value due to the restriction placed on the exterior of the building. Thus, the preservation restriction would offer an incentive to preserve all of the historic fabric of the facades and to ensure that any additions or alterations would be compatible with the historic fabric. Listing in the National Register of Historic Places qualifies 10 Linwood Street for a preservation restriction that may be tax deductible.

### **D. Preservation Plan**

A preservation plan allows an owner to work with interested parties to investigate various adaptive use scenarios, analyze investment costs and rates of return, and provide recommendations for subsequent development. However it does not carry regulatory oversight.

### **E. National Register Listing**

National Register listing provides an honorary designation and limited protection from federal, federally-licensed, or federally-assisted activities. It creates incentives for preservation, notably the federal investment tax credits and grants through the Massachusetts Preservation Projects Fund from the Massachusetts Historical Commission. National Register listing provides listing on the State Register, affording parallel protection for projects with state involvement and also the availability of state tax credits. Tax credits are not available to owners who demolish portions of historic properties.

## **7.0 RECOMMENDATIONS**

Staff of the Boston Landmarks Commission recommends that the Alvah Kittredge House be designated as a Boston Landmark, under Chapter 772 of the Acts of 1975, as amended, for reasons cited in Sections 3.2 and 3.3 of this report. The boundary of the Landmark shall correspond to Assessor's parcel 1100090010.

## **8.0 GENERAL STANDARDS AND CRITERIA**

### **8.1 Introduction**

Per sections, 4, 5, 6, 7 and 8 of the enabling statute (Chapter 772 of the Acts of 1975 of the Commonwealth of Massachusetts, as amended) Standards and Criteria must be adopted for each Landmark Designation which shall be applied by the Commission in evaluating proposed changes to the property. The Standards and Criteria both identify and establish guidelines for those features which must be preserved and/or enhanced to maintain the viability of the Landmark Designation. Before a Certificate of Design Approval or Certificate of Exemption can be issued for such changes, the changes must be reviewed by the Commission with regard to their conformance to the purpose of the statute.

The intent of these guidelines is to help local officials, designers and individual property owners to identify the characteristics that have led to designation, and thus to identify the limitation to the changes that can be made to them. It should be emphasized that conformance to the Standards and Criteria alone does not necessarily ensure approval, nor are they absolute, but any request for variance from them must demonstrate the reason for, and advantages gained by, such variance. The Commission's Certificate of Design Approval is only granted after careful review of each application and public hearing, in accordance with the statute.

As intended by the statute, a wide variety of buildings and features are included within the area open to Landmark Designation, and an equally wide range exists in the latitude allowed for change. Some properties of truly exceptional architectural and/or historical value will permit only the most minor modifications, while for some others the Commission encourages changes and additions with a contemporary approach, consistent with the properties' existing features and changed uses.

In general, the intent of the Standards and Criteria is to preserve existing qualities that engender designation of a property; however, in some cases they have been structured as to encourage the removal of additions that have lessened the integrity of the property.

It is recognized that changes will be required in designated properties for a wide variety of reasons, not all of which are under the complete control of the Commission or the owners. Primary examples are: Building code conformance and safety requirements; Changes necessitated by the introduction of modern mechanical and electrical systems; Changes due to proposed new uses of a property.

The response to these requirements may, in some cases, present conflicts with the Standards and Criteria for a particular property. The Commission's evaluation of an application will be based upon the degree to which such changes are in harmony with the character of the property. In some cases, priorities have been assigned within the Standards and Criteria as an aid to property owners in identifying the most critical design features. The treatments outlined below are listed in hierarchical order from least amount of intervention to the greatest amount of intervention. The owner, manager or developer should follow them in order to ensure a successful project that is sensitive to the historic Landmark.

- **Identify, Retain, and Preserve** the form and detailing of the materials and features that define the historic character of the structure or site. These are basic treatments that should prevent actions that may cause the diminution or loss of the structures' or site's historic character. It is important to remember that loss of character can be caused by the cumulative effect of insensitive actions whether large or small.
- **Protect and Maintain** the materials and features that have been identified as important and must be retained during the rehabilitation work. Protection usually involves the least amount of intervention and is done before other work.
- **Repair** the character defining features and materials when it is necessary. Repairing begins with the least amount of intervention as possible. Patching, piecing-in, splicing, consolidating or otherwise reinforcing according to recognized preservation methods are the techniques that should be followed. Repairing may also include limited replacement in kind of extremely deteriorated or missing parts of features. Replacements should be based on surviving prototypes.
- **Replacement** of entire character defining features or materials follows repair when the deterioration prevents repair. The essential form and detailing should still be evident so that the physical evidence can be used to re-establish the feature. The preferred option is replacement of the entire feature in kind using the same material. Because this approach may not always be technically or economically feasible the commission will consider the use of compatible substitute material. The commission does not recommend removal and replacement with new material a feature that could be repaired.
- **Missing Historic Features** should be replaced with new features that are based on adequate historical, pictorial and physical documentation. The commission may consider a replacement feature that is compatible with the remaining character defining features. The new design should match the scale, size, and material of the historic feature.
- **Alterations or Additions** that may be needed to assure the continued use of the historic structure or site should not radically change, obscure or destroy character defining spaces, materials, features or finishes. The commission encourages new uses that are compatible with the historic structure or site and that do not require major alterations or additions.

In these guidelines the verb **Should** indicates a recommended course of action; the verb **Shall** indicates those actions which are specifically required to preserve and protect significant architectural elements.

Finally, the Standards and Criteria have been divided into two levels:

- **Section 8.3:** Those general Standards and Criteria that are common to all Landmark designations (building exteriors, building interiors, landscape features and archeological sites).
- **Section 9.0:** Those specific Standards and Criteria that apply to each particular property that is designated. In every case the Specific Standards and Criteria for a particular property shall take precedence over the General ones if there is a conflict.

## 8.2 Levels of Review

The Commission has no desire to interfere with the normal maintenance procedures for the Landmark. In order to provide some guidance for the Landmark property's owner, manager or developer and the Commission, the activities which might be construed as causing an alteration to the physical character of the exterior have been categorized to indicate the level of review required, based on the potential impact of the proposed work. Note: the examples for each category are not intended to act as a comprehensive list; see Section 8.2.D.

### A. Routine activities which are not subject to review by the Commission:

1. Activities associated with normal cleaning and routine maintenance.
  - a. For building maintenance (Also see Sections 9.0), such activities might include the following: normal cleaning (no power washing above 700 PSI, no chemical or abrasive cleaning), non-invasive inspections, in-kind repair of caulking, in-kind repainting, staining or refinishing of wood or metal elements, lighting bulb replacements or in-kind glass repair/replacement, etc.
  - b. For landscape maintenance, such activities might include the following: normal cleaning of paths and sidewalks, etc. (no power washing above 700 PSI, no chemical or abrasive cleaning), non-invasive inspections, in-kind repair of caulking, in-kind spot replacement of cracked or broken paving materials, in-kind repainting or refinishing of site furnishings, site lighting bulb replacements or in-kind glass repair/replacement, normal plant material maintenance, such as pruning, fertilizing, mowing and mulching, and in-kind replacement of existing plant materials, etc.
2. Routine activities associated with special events or seasonal decorations which are to remain in place for less than six weeks and do not result in any permanent alterations or attached fixtures.

### B. Activities which may be determined by the staff to be eligible for a Certificate of Exemption or Administrative Review, requiring an application to the Commission:

1. Maintenance and repairs involving no change in design, material, color or outward appearance.

2. In-kind replacement or repair, as described in the Specific Standards and Criteria, Section 9.0.
3. Phased restoration programs will require an application to the Commission and may require full Commission review of the entire project plan and specifications; subsequent detailed review of individual construction phases may be eligible for Administrative Review by BLC staff.
4. Repair projects of a repetitive nature will require an application to the Commission and may require full Commission review; subsequent review of these projects may be eligible for Administrative Review by BLC staff, where design, details, and specifications do not vary from those previously approved.
5. Temporary installations or alterations that are to remain in place for longer than six weeks. See Section 9.1.
6. Emergency repairs that require temporary tarps, board-ups, etc. may be eligible for Certificate of Exemption or Administrative Review; permanent repairs will require review as outlined in Section 8.2. In the case of emergencies, BLC staff should be notified as soon as possible to assist in evaluating the damage and to help expedite repair permits as necessary.

**C. Activities requiring an application and full Commission review:**

Reconstruction, restoration, replacement, demolition, or alteration involving change in design, material, color, location, or outward appearance, such as: New construction of any type, removal of existing features or elements, major planting or removal of trees or shrubs, or changes in landforms.

**D. Activities not explicitly listed above:**

In the case of any activity not explicitly covered in these Standards and Criteria, the staff of the Boston Landmarks Commission shall determine whether an application is required and if so, whether it shall be an application for a Certificate of Design Approval or Certificate of Exemption.

**E. Concurrent Jurisdiction**

In some cases, issues which fall under the jurisdiction of the Landmarks Commission may also fall under the jurisdiction of other city, state and federal boards and commissions such as the Boston Art Commission, the Massachusetts Historical Commission, the National Park Service and others. All efforts will be made to expedite the review process. Whenever possible and appropriate, a joint staff review or joint hearing will be arranged.

### **8.3 General Standards and Criteria**

1. The design approach to the property should begin with the premise that the features of historical and architectural significance described within the Study Report must be preserved. In general, this will minimize alterations that will be allowed. Changes that are allowed will follow accepted preservation practices as described below, starting with the least amount of intervention.

2. Changes and additions to the property and its environment which have taken place in the course of time are evidence of the history of the property and the neighborhood. These changes to the property may have developed significance in their own right, and this significance should be recognized and respected. (The term **later contributing features** shall be used to convey this concept.)
3. Deteriorated materials and/or features, whenever possible, should be repaired rather than replaced or removed.
4. When replacement of features that define the historic character of the property is necessary, it should be based on physical or documentary evidence of original or later contributing features.
5. New materials should, whenever possible, match the material being replaced in physical properties and should be compatible with the size, scale, color, material and character of the property and its environment.
6. New additions or alterations should not disrupt the essential form and integrity of the property and should be compatible with the size, scale, color, material and character of the property and its environment.
7. New additions or related new construction should be differentiated from the existing, thus, they should not necessarily be imitative of an earlier style or period.
8. New additions or alterations should be done in such a way that if they were to be removed in the future, the essential form and integrity of the historic property would be unimpaired.
9. Priority shall be given to those portions of the property which are visible from public ways or which it can be reasonably inferred may be in the future.
10. Surface cleaning shall use the mildest method possible. Sandblasting, wire brushing, or other similar abrasive cleaning methods shall not be permitted.
11. Should any major restoration or construction activity be considered for the property, the Boston Landmarks Commission recommends that the proponents prepare an historic building conservation study and/or consult a materials conservator early in the planning process.
12. Significant archaeological resources affected by a project shall be protected and preserved.

The General Standards and Criteria have been financed in part with funds from the National Park Service, U.S. Department of the Interior, through the Massachusetts Historical Commission, Secretary William Francis Galvin, Chairman.

The U.S. Department of the Interior prohibits discrimination on the basis of race, color, national origin, age, gender, or handicap in its federally assisted programs. If you believe you have been discriminated against in any program, activity or facility as described above, or if you desire further information, please write to: Office for Equal Opportunity, 1849 C Street NW, Room 1324, U.S. Department of the Interior, Washington, D.C. 20240.

## **9.0 SPECIFIC STANDARDS AND CRITERIA**

*Refer to Sections 8.0 for additional Standards and Criteria that may apply.*

### **9.1 Introduction**

1. In these guidelines the verb **Should** indicates a recommended course of action; the verb **Shall** indicates those actions which are specifically required to preserve and protect significant architectural elements.
2. The intent of these standards and criteria is to preserve the overall character and appearance of the Alvah Kittredge House including the exterior form, mass, and richness of detail of the house, relationship to the site and landscape.
3. The standards and criteria acknowledge that there may be changes to the landscape and the exterior of the buildings and are intended to make the changes sensitive to the character of the property.
4. The Commission will consider whether later addition(s) and/or alteration(s) can, or should, be removed.
5. Since it is not possible to provide one general guideline, the following factors will be considered in determining whether a later addition(s) and/or alteration(s) can, or should, be removed include:
  - a. Compatibility with the original property's integrity in scale, materials and character.
  - b. Historic association with the property.
  - c. Quality in the design and execution of the addition/alteration.
  - d. Functional usefulness.
6. The exterior elevations and roof elements Alvah Kittredge House are subject to the terms of the exterior guidelines herein stated.
7. Items under Commission review include but are not limited to the following: exterior walls, windows, entrances/doors, roofs, roof projections, additions, accessibility, new construction, paving, major plantings, fences, demolition, and archaeology. Items not anticipated in the Standards and Criteria may be subject to review, Refer to Section 8.2 and Section 10.

### **9.2 Exterior Walls of the House**

#### **A. General**

1. No new openings shall be allowed on the front of the House (facing Linwood Street).
2. No original existing openings shall be filled or changed in size.
3. No exposed conduit shall be allowed.
4. Original or later contributing projections shall not be removed.
5. The Boston Landmarks Commission recommends that work proposed to the materials outlined in sections B and C be executed with the guidance of a professional building materials conservator.

## B. Masonry

### (Brick, Stone, Terra Cotta, Concrete, Stucco and Mortar)

1. All masonry materials shall be preserved.
2. Original or later contributing masonry materials, features, details, surfaces and ornamentation shall be retained and, if necessary, repaired by patching, piecing-in, or consolidating the masonry using recognized preservation methods. This shall include all chimneys.
3. Deteriorated or missing masonry materials, features, details, surfaces and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Sound original mortar shall be retained.
7. Deteriorated mortar shall be carefully removed by hand-raking the joints.
8. Use of mechanical hammers shall not be allowed. Use of mechanical saws may be allowed on a case-by-case basis.
9. Repointing mortar shall duplicate the original mortar in strength, composition, color, texture, joint size, joint profile and method of application.
10. Sample panels of raking the joints and repointing shall be reviewed and approved by the staff of the Boston Landmarks Commission.
11. Cleaning of masonry is discouraged and should be performed only when necessary to halt deterioration.
12. If the building is to be cleaned, **the mildest method possible** shall be used.
13. A test patch of the cleaning method(s) shall be reviewed and approved on site by staff of the Boston Landmarks Commission. Test patches should always be carried out well in advance of cleaning (including exposure to all seasons if possible).
14. **Sandblasting (wet or dry), wire brushing, or other similar abrasive cleaning methods shall not be permitted.** Doing so changes the visual quality of the material and accelerates deterioration.
15. Waterproofing or water repellents are strongly discouraged. These treatments are generally not effective in preserving masonry and can cause permanent damage. The Commission does recognize that in extraordinary circumstances their use may be required to solve a specific problem. Samples of any proposed treatment shall be reviewed by the Commission before application.
16. In general, painting masonry surfaces shall not be allowed. Painting masonry surfaces will be considered only when there is documentary evidence that this treatment was used at some significant point in the history of the property.

## C. Wood

1. All original or later contributing wood materials shall be preserved.
2. Original or later contributing wood surfaces, features, details and ornamentation shall be retained and, if necessary, repaired by patching,

- piecing-in, consolidating or reinforcing the wood using recognized preservation methods.
3. Deteriorated or missing wood surfaces, features, details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
  4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
  5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
  6. Cleaning of wooden elements shall use **the mildest method possible**.
  7. Paint removal should be considered only where there is paint surface deterioration or excessive layers of paint have coarsened profile details and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings. Coatings such as paint help protect the wood from moisture and ultraviolet light and stripping the wood bare will expose the surface to the effects of weathering.
  8. Damaged or deteriorated paint should be removed to the next sound layer using **the mildest method possible**.
  9. **Propane or butane torches, sandblasting, water blasting or other abrasive cleaning and/or paint removal methods shall not be permitted.** Doing so changes the visual quality of the wood and accelerates deterioration.
  10. Repainting should be based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the building.

#### **D. Architectural Metals**

**(Including but not limited to Cast and Wrought Iron, Steel, Pressed Tin, Copper, Bronze and Zinc)**

1. All original or later contributing architectural metals shall be preserved.
2. Original or later contributing metal materials, features, details and ornamentation shall be retained and, if necessary, repaired by patching, splicing or reinforcing the metal using recognized preservation methods.
3. Deteriorated or missing metal materials, features, details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile and detail of installation.
4. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.

#### **9.3 Windows**

*Refer to Section 9.2 regarding treatment of materials and features.*

1. The original or later contributing window design and arrangement of window openings shall be retained.
2. Enlarging or reducing window openings for the purpose of fitting stock (larger or smaller) window sash or air conditioners shall not be allowed.

3. Removal of window sash and the installation of permanent fixed panels to accommodate air conditioners shall not be allowed.
4. Original or later contributing window elements, features (functional and decorative), details and ornamentation shall be retained and, if necessary, repaired by patching, splicing, consolidating or otherwise reinforcing using recognized preservation methods.
5. Deteriorated or missing window elements, features (functional and decorative), details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
6. When replacement is necessary, it should be based on physical or documentary evidence.
7. Aluminum, vinyl, metal clad or vinyl clad replacement sash shall not be allowed.
8. Replacement Sash shall be double hung, wooden sash with through-glass muntins or double hung, wooden sash with simulated divided lites with dark anodized spacer bars the same width as the muntins.
9. Tinted or reflective-coated glass shall not be allowed.
10. Metal or vinyl panning of the wood frame and molding shall not be allowed.
11. Exterior combination storm windows shall have a narrow perimeter framing that does not obscure the glazing of the primary window. In addition, the meeting rail of the combination storm window shall align with that of the primary window.
12. Storm window sashes and frames shall have a painted finish that matches the primary window sash and frame color.
13. Clear or mill finished aluminum frames shall not be allowed.
14. Window frames, sashes and if appropriate, shutters, should be of a color based on paint seriation studies. A seriation study was done for the 2014 renovation by Historic Boston Incorporated.

#### **9.4 Entrances/Doors**

***Refer to Section 9.2 regarding treatment of materials and features; and Section 9.5 for additional Standards and Criteria that may apply.***

1. All entrance elements shall be preserved.
2. The original entrance design and arrangement of door openings shall be retained.
3. Enlarging or reducing entrance/door openings for the purpose of fitting stock (larger or smaller) doors shall not be allowed.
4. Original or later contributing entrance materials, elements, details and features (functional and decorative) shall be retained and, if necessary, repaired by patching, splicing, consolidating or otherwise reinforcing using recognized preservation methods.
5. Deteriorated or missing entrance elements, materials, features (functional and decorative) and details shall be replaced with material and elements which

- match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
6. When replacement is necessary, it should be based on physical or documentary evidence.
  7. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
  8. Original or later contributing entrance materials, elements, features (functional and decorative) and details shall not be sheathed or otherwise obscured by other materials.
  9. Only paneled doors of appropriate design, material and assembly shall be allowed.
  10. Flush doors (metal, wood, vinyl or plastic), sliding doors and metal paneled doors shall not be allowed.
  11. Storm doors (aluminum or wood-framed) shall not be allowed on the primary entrance unless evidence shows that they had been used. They may be allowed on secondary entrances. Where allowed storm doors shall be painted to match the color of the primary door.
  12. Unfinished aluminum storm doors shall not be allowed.
  13. Replacement door hardware should replicate the original or be appropriate to the style and period of the building.
  14. Buzzers, alarms and intercom panels, where allowed, shall be flush mounted and appropriately located.
  15. Entrance elements should be of a color based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the building/entrance.

## **9.5 Porches and Stoops**

*Refer to Section 9.2 regarding treatment of materials and features; and Sections 9.4, 9.7, and 9.10 for additional Standards and Criteria that may apply.*

1. All porch elements shall be preferably preserved. See also 9.2, A., 4.
2. Original or later contributing porch and stoop materials, elements, features (functional and decorative), details and ornamentation shall be retained if possible and, if necessary, repaired using recognized preservation methods.
3. Deteriorated or missing porch and stoop materials, elements, features (functional and decorative), details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
4. When replacement is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Original or later contributing porch and stoop materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.

7. Porch and stoop elements should be of a color based on paint seriation studies. If an adequate record does not exist repainting shall be done with colors that are appropriate to the style and period of the building/porch and stoop.

## **9.6 Lighting**

1. There are several aspects of lighting related to the exterior of the building and landscape:
  - a. Lighting fixtures as appurtenances to the building or elements of architectural ornamentation.
  - b. Quality of illumination on building exterior.
  - c. Security lighting.
2. Wherever integral to the building, original or later contributing lighting fixtures shall be retained and, if necessary, repaired by patching, piecing in or reinforcing the lighting fixture using recognized preservation methods.
3. Deteriorated or missing lighting fixture materials, elements, features (functional and decorative), details, and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration, and detail of installation.
4. When replacement is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Original or later contributing lighting fixture materials, elements, features (functional and decorative), details, and ornamentation shall not be sheathed or otherwise obscured by other materials.
7. Supplementary illumination may be added where appropriate to the current use of the building.
8. New lighting shall conform to any of the following approaches as appropriate to the building and to the current or projected use:
  - a. Reproductions of original or later contributing fixtures, based on physical or documentary evidence.
  - b. Accurate representation of the original period, based on physical or documentary evidence.
  - c. Reproductions of original or later contributing fixtures, based on physical or documentary evidence.
  - d. Retention or restoration of fixtures which date from an interim installation and which are considered to be appropriate to the building and use.
  - e. New lighting fixtures which are differentiated from the original or later contributing fixture in design and which illuminate the exterior of the building in a way which renders it visible at night and compatible with its environment.

- f. The new exterior lighting location shall fulfill the functional intent of the current use without obscuring the building form or architectural detailing.
9. No exposed conduit shall be allowed on the building.
10. As a Landmark, architectural night lighting is encouraged, provided the lighting installations minimize night sky light pollution. High efficiency fixtures, lamps and automatic timers are recommended.
11. On-site mock-ups of proposed architectural night lighting may be required.

## **9.7 Roofs**

*Refer to Section 9.2 regarding treatment of materials and features; and Section 9.8 for additional Standards and Criteria that may apply.*

1. The roof shapes and materials of the existing buildings shall be preserved.
2. Original or later contributing roofing materials such as slate, wood trim, elements, features (decorative and functional), details and ornamentation, such as cresting, shall be retained and, if necessary, repaired by patching or reinforcing using recognized preservation methods.
3. Deteriorated or missing roofing materials, elements, features (functional and decorative), details and ornamentation shall be replaced with material and elements which match the original in material, color, texture, size, shape, profile, configuration and detail of installation.
4. When replacement is necessary, it should be based on physical or documentary evidence.
5. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.
6. Original or later contributing roofing materials, elements, features (functional and decorative), details and ornamentation shall not be sheathed or otherwise obscured by other materials.
7. Unpainted mill-finished aluminum shall not be allowed for flashing, gutters and downspouts. All replacement flashing and gutters should be copper or match the original material and design (integral gutters shall not be replaced with surface mounted).
8. External gutters and downspouts should not be allowed unless it is based on physical or documentary evidence.

## **9.8 Roof Projections**

**(Includes satellite dishes, antennas and other communication devices, louvers, vents, chimneys, and chimney caps)**

*Refer to Section 9.2 and 9.7 for additional Standards and Criteria that may apply.*

1. Due to the historical and architectural significance of the Alvah Kittredge House, no roof projections shall be allowed.

2. Mechanical equipment shall be confined to either the existing roof well on the south side of the roof or may be proposed on the ground. New equipment shall be reviewed to confirm that it is no more visible than the existing.

## **9.9 Additions**

*Refer to Sections 9.6, 9.7, 9.8, 10.0, and 11.0 for additional Standards and Criteria that may apply.*

1. Additions can significantly alter the historic appearance of the buildings. An exterior addition should only be considered after it has been determined that the existing building cannot meet the new space requirements.
2. New additions shall be designed so that the character defining features of the building are not radically changed, obscured, damaged or destroyed.
3. New additions should be designed so that they are compatible with the existing building, although they should not necessarily be imitative of an earlier style or period.
4. New additions shall not obscure the front of the building as viewed from Linwood Street.
5. New additions shall be of a size, scale and of materials that are in harmony with the existing building.

## **9.10 Accessibility**

*Refer to Section 9.2 regarding treatment of materials. Refer to Sections 9.3, 9.4, 9.5, 9.6, 9.9, and 10.0 for additional Standards and Criteria that may apply.*

1. A three-step approach is recommended to identify and implement accessibility modifications that will protect the integrity and historic character of the property:
  - a. Review the historical significance of the property and identify character-defining features;
  - b. Assess the property's existing and proposed level of accessibility;
  - c. Evaluate accessibility options within a preservation context.
2. Because of the complex nature of accessibility the Commission will review proposals on a case by case basis. The Commission recommends consulting with the following document which is available from the Commission office: U.S. Department of the Interior, National Park Service, Cultural Resources, Preservation Assistance Division; **Preservation Brief 32 "Making Historic Properties Accessible"** by Thomas C. Jester and Sharon C. Park, AIA.

## **9.11 Renewable Energy Sources**

*Refer to Section 9.2 regarding treatment of materials.*

1. Renewable energy sources, including but not limited to solar energy, are encouraged for the site.
2. Before proposing renewable energy sources, the building's performance shall be assessed and measures to correct any deficiencies shall be taken. The emphasis shall be on improvements that do not result in a loss of historic fabric. A report on this work shall be included in any proposal for renewable energy sources.
3. Proposals for new renewable energy sources shall be reviewed by the Commission on a case-by-case basis for potential physical and visual impacts on the buildings and site.
4. Refer to the Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings for general guidelines.

## **10.0 ARCHAEOLOGY**

*Refer to Section 9.2 regarding treatment of materials.*

1. All below-ground work within the property shall be reviewed by the Boston Landmarks Commission and City Archaeologist to determine if work may impact known or potential archaeological resources. Applicants are encouraged to come to the Commission staff early in the project to review possible impacts.
2. Archaeological survey shall be conducted if archaeological sensitivity exists and if impacts to known or potential archaeological resources cannot be mitigated through consultation with the City Archaeologist. All archaeological mitigation (monitoring, survey, excavation, etc.) shall be conducted by a professional archaeologist.

## **11.0 SEVERABILITY**

The provisions of these Standards and Criteria (Design Guidelines) are severable and if any of their provisions shall be held invalid in any circumstances, such invalidity shall not affect any other provisions or circumstances.

## 12.0 BIBLIOGRAPHY

### **Historic Atlases and City Directories**

Maps and Atlases: Hales, 1832; Whitney, 1843 and 1849; McIntyre, 1852; Walling, 1853 and 1858; Sanborn, 1873; Bromley, 1884, 1890, 1895, 1899.  
O. H. Bailey & Co., *View of Boston Highlands, Suffolk County*, 1888.  
City Directories (Roxbury and Boston): 1831 – 1981.

### **Deeds and Probate Records**

#### *Norfolk County Registry of Deeds:*

1835, Porter to Kittredge: Book 105, Page 287.  
1835, Brewer to Blake and Kittredge, Book 108, Page 20.  
1841, Kittredge to Blake and Blake to Kittredge, Book 130, Page 163.  
1866, Kittredge to Dunbar, Book 340, Page 320.

#### *Suffolk County Registry of Deeds:*

1871, Dunbar to Bradlee: Book 1044, Page 145.  
1896, Cotting to Thorp: Book 2357, Pages 401.  
1896, Mortgage from Thorp to Cotting: Book 2357, Page 402.  
1897, Cotting to Thorp: Book 2423, Page 369.  
1897, Thorp to Brown: Book 2439, Page 182.  
1897, Lund and Herrick to O'Toole, Book 2485, Page 570.  
1898, Cotting to O'Toole: Book 2538, Page 97.  
1939, Brown to Levinson: Book 5783, Page 197.  
2011, Boston Redevelopment Authority to Historic Boston, Inc., Book 47990, Pages 247 and 250.  
2013, Historic Boston Inc. to Kittredge LLC, Book 52145, Page 207.

### **Judicial Archives**

Alvah Kittredge, Probate docket number 58783: Book 488, Page 9 (will, 1876), Book 491, Pages 156 and 157 (inventory of estate, 1876).  
Nathaniel J. Bradlee, Probate docket number 81380: Book 610, Page 117 (will, 1886), Book 620, Page 174 (inventory of estate, 1889).

### **Federal and State Censuses; Vital Records**

U.S. Census, 1850-1940..  
Massachusetts Census, 1855 and 1865  
Massachusetts, Marriages, 1695-1910, index. FamilySearch.  
<https://familysearch.org/ark:/61903/1:1:FH8N-FZN>. Accessed 29 May 2015.

### **Boston Landmarks Commission Landmark Designation Documents**

Boston Young Men's Christian Union Building study report, 1977.  
Chestnut Hill Reservoir and Pump Stations study report, 1989.  
Richardson Block (draft) study report, 2008 and 2014.  
Landmark Petition Form for Alvah Kittredge House, 2008.

### **Massachusetts Historical Commission**

*Historic & Archaeological Resources of the Boston Area; A Framework for Preservation Decisions*. Boston: MHC, 1982, 1991, 2007.

MACRIS list of Bradlee properties, June 2, 2015, and multiple inventory forms for Bradlee-designed properties in Massachusetts  
*Reconnaissance Survey Town Report: Boston*. 1981.

### **National Register forms**

Alvah Kittredge House (Boston), 1973.  
Bradlee-McIntyre House (Longwood, Florida), 1991.  
Church Green Buildings Historic District (Boston), 1999.  
Eliot Congregational Church (Roxbury, Boston), 1994.  
Roxbury Highlands Historic District (Boston), 1989.

### **Books and Reports**

Unknown author. "Report of the Commissioners Appointed to Investigate the Cause and Management of the Great Fire in Boston". Boston: Rockwell & Churchill, 1873.

Boston Athenaeum (essay and checklist by Karen A. Guffey). "The Architectural Drawings of Nathaniel J. Bradlee 1853-1875". Boston: Boston Athenaeum, 1984.

Bradlee, N. J. *History of the Introduction of Pure Water into the City of Boston, with a Description of its Cochituate Water Works*. Boston, MA: Alfred Mudge & Son, 1868.

Bunting, Bainbridge. *Houses of Boston's Back Bay*. Cambridge, MA and London, England: The Belknap Press of Harvard University, 1967.

Cambridge Historical Commission (Amy McFeeters and Sally Zimmerman). "Mount Auburn Cemetery Reception House, 583 Mount Auburn Street; Landmark Designation Report". 1992 and 2002.

[City of Boston,] Street Commissioners. *A Record of the Streets, Alleys, Places, etc. in the City of Boston*. [Boston, MA:] City of Boston Printing Department, 1910.

Culver, David M. *Tenement House Reform in Boston, 1846-1898*. Boston University Graduate School Dissertation, 1972.

Damrell, Charles S. *A Half-Century of Boston's Building*. Boston, MA: Louis P. Hager, 1895.

Drake, Francis S. *The Town of Roxbury: Its Memorable Persons and Places*. Roxbury, MA: Published by the author, 1878.

Gehlke, Kate Leann for Historic Boston, Inc. "Alvah Kittredge House Analysis". 2011.

Goody, Marvin E. and Robert P. Walsh, ed. Boston Society of Architects; the First Hundred Years. [Boston, MA:] Boston Society of Architects, 1967.

Homer, Rachel Johnston, ed. *The Legacy of Josiah Johnson Hawes; 19<sup>th</sup> Century Photographs of Boston*. Barre, MA: Barre Publishers, 1972.

Iles, George. *Leading American Inventors*. New York, NY: Henry Holt & Co., 1912.

Kilham, Walter H. *Boston After Bulfinch; An Account of Its Architecture 1800-1900*. Cambridge, MA: Harvard University Press, 1946.

- King, Moses. *King's Handbook of Boston*. Cambridge, MA: Moses King Publisher, 4<sup>th</sup> ed., 1878.
- Kittredge, Mabel T. *The Kittredge Family in America*. Rutland, VT: The Tuttle Publishing Co., Inc., 1938.
- Marchione, William P. *Boston Miscellany: An Episodic History of the Hub*. Charleston, SC: The History Press, 2008.
- Massachusetts Charitable Mechanics Association. *The Exhibitions and Fairs of the Massachusetts Charitable Mechanic's Association*. Boston, MA: Dalton and Wentworth, 1837.
- \_\_\_\_\_. *The Exhibitions and Fairs of the Massachusetts Charitable Mechanics' Association; September and October, 1884*. Boston, MA: Alfred Mudge & Son, 1884.
- McDermott, Charles H. *A History of the Shoe and Leather Industries of the United States, Vol. II*. Boston, MA: John W. Denehy & Co., 1920.
- McDonough, Judith. "Bibliography: Nathaniel Jeremiah Bradlee, 1829-1888). No publication information: ca. 1976. (See Boston Athenaeum Library's Print Room, Architects File, N. J. Bradlee.)
- Morgan, Keith N., ed. *Buildings of Massachusetts; Metropolitan Boston*. Charlottesville, VA: University of Virginia Press, 2009.
- [New England Mutual Life Insurance Co.?:] *In Memoriam: Nathaniel Jeremiah Bradlee* [Boston, MA?: s.n., 1889].
- O'Gorman, James. *On the Boards; Drawings by Nineteenth Century Boston Architects*. Philadelphia, PA: University of Pennsylvania Press, 1989.
- Perry, Stewart E. *Building a Model Black Community: The Roxbury Action Program*. Cambridge, MA: The Center for Community Economic Development, 1978.
- Placzek, Adolf, ed. *Macmillan Encyclopedia of Architects*, Vol. 1. New York, NY: The Free Press, 1982.
- Rand, John C. *One of a Thousand; Biographical Sketches of 1000 Representative Men Resident in Mass., 1888-1889*. Boston, MA: 1890.
- Sammarco, Anthony Mitchell. *Images of America: Roxbury*. Dover, NH: Arcadia Publishing, 1997.
- Shand-Tucci, Douglass. *Built in Boston; City and Suburb 1800-2000*. Amherst, MA: University of Massachusetts Press, 1978, 1988, 1999.
- Stone, Orra. *History of Massachusetts Industries*, Vol. I – IV. Boston, MA: The S. J. Clarke Publishing Co., 1930.
- Thompson, Rev. A. C. *The Diaconate: A Commemorative Sermon, Preached June 18, 1876; and an Address, Delivered at the Funeral of Dea. Alvah Kittredge, June 13, 1876, in the Eliot Church, Boston*. Boston, MA: Congregational Publishing Society, 1876.
- University of Massachusetts Amherst Libraries. Special Collections University Archives. "Roxbury Action Program Archives; Roxbury Action Program Collection, 1944-1975". Finding aid, call no. MS 765.  
[scua.library.umass.edu/umarmot/roxbury-action-program/](http://scua.library.umass.edu/umarmot/roxbury-action-program/). Accessed May 31, 2015.

Whitehill, Walter Muir and Lawrence W. Kennedy. *Boston; A Topographic History*, 3<sup>rd</sup> ed. Cambridge, MA and London, England: The Belknap Press of Harvard University Press, 2000.

Winsor, Justin, ed. *The Memorial History of Boston*, Vol. I – IV. Boston, MA: Ticknor and Company, 1881.

Withey, Henry F. and Elsie Rathburn Withey. *Biographical Dictionary of American Architects (Deceased)*. Los Angeles, CA: Hennessey & Ingalls, Inc. 1970.

### **Newspapers and Periodicals**

*The American Architect and Building News*, obituary. Vol. IX, No. 26, Dec. 29, 1888, p. 236.

*Boston Evening Transcript*. May 6, 1897. “Large Property in Roxbury Transferred.” *Boston Globe*, Nov. 19, 1887.

*Boston Globe*, Nov. 20, 1897. “Real Estate Matters”.

King, Lloyd. “The Roxbury Action Program: A Lesson in Community Development” in *The Review of Black Political Economy*, Volume 10, Issue 1, p. 62-64.

Meeks, C. L. V. “Some Early Depot Drawings”; in *The Journal of the Society of Architectural Historians*, Vol. 8, No. 1/2 (Jan. – Jun., 1949), p. 33-42.

*Reader’s Digest*. “The Charles Goodyear Story”. January 1958. Reprinted in Foodyear Tire and Rubber Co., <https://corporate.goodyear.com/en-US/about/history/charles-goodyear-story.html> Accessed 2 Jun 2015.

*Scientific American Supplement*, Vol. XXXI, No. 787. New York, NY: January 31, 1891. “Biography – Charles Goodyear”. [www.gutenberg.org/files/14009/14009-h/14009-h.htm#i\\_1](http://www.gutenberg.org/files/14009/14009-h/14009-h.htm#i_1). Accessed Jun 2, 1899.

Yale University. *Bulletin of Yale University; Obituary Record of Yale Graduates*. Fifteenth Series, No. 5, February 1919. New Haven, CT: Yale University.

### **Internet**

“Back Bay Houses; Genealogies of Back Bay Houses; Nathaniel Jeremiah Bradlee”. [backbayhouses.org/nathaniel-jeremiah-bradlee](http://backbayhouses.org/nathaniel-jeremiah-bradlee). Accessed Jun 15, 2015.

Boston Atheneum. “George M. Dexter Architectural Drawings – Prints and Photographs Department”. [cdm.bostonatheneum.org/cdm/ref/collection/p15482coll1/id/806](http://cdm.bostonatheneum.org/cdm/ref/collection/p15482coll1/id/806). Accessed May 31, 2015.

“Danvers State Insane Asylum”. [www.danversstateinsaneasylum.com/#!history/cjg9](http://www.danversstateinsaneasylum.com/#!history/cjg9) Accessed Jun 15, 2015.

Historic New England. “Account book of George A. Brown, Boston, MA, 1839-1844”. [www.historicnewengland.org/collections-archives-exhibitions/collections-access/collection-object/capobject?refdMS002.123](http://www.historicnewengland.org/collections-archives-exhibitions/collections-access/collection-object/capobject?refdMS002.123). Accessed May 26, 2015.

“Roxbury Action Program; ‘House by house, block by block’”. <https://roxburyactionprogram.wordpress.com>. Accessed May 31, 2015.

Skinner, Inc., American Furniture and Decorative Arts. “Pair of Classical Mahogany Child’s Chairs”. [www.skinnerinc.com/search?s](http://www.skinnerinc.com/search?s). Accessed May 26, 2015.

## 13.0 FIGURES



1. Alvah Kittredge (Photo courtesy of Eliot Congregational Church).

*Boston Annual Advertiser.* 15

---

FURNITURE, FEATHERS, MAHOGANY, &c.  
AT LOW PRICES.

**KITTREDGE & BLAKES,**  
{ Alvah Kittredge, }  
{ James Blake, jr. }  
{ Charles Blake. }

CITY MARKET BUILDING, BRATTLE ST.  
**BOSTON,**

HAVE for sale the following articles of rich and low-priced FURNITURE, which they will dispose of at such prices as cannot but give perfect satisfaction to purchasers, viz.:

Chairs of all kinds, Looking Glasses, Toilet Glasses, Bureaus, Brass Fire Sets, Bedsteads of all kinds, Secretaries, Couches, Bed-Sofas, Portable Desks, Bellows and Brushes, Book Shelves; Grecian Card, Grecian Pembroke, Dining, Matched, Centre, Pembroke, Birch, and Work Tables, of all kinds; Feathers of all kinds and qualities, put up at short notice; Feather Beds of every description, Mahogany and Painted Cradles, Toilet and Wash Stands, Night Cabinets, Cabinet Chairs, Hair Mattresses, Time Pieces, Portable Sinks, and Cribs.

*Also*—Mahogany Plank, Boards and Joist, suitable for Carpenters or Cabinetmakers; Birch Bedstead Posts, Varnish, Sacking Bottoms, &c.

2. Advertisement for Kittredge & Blakes, Boston directory, 1835.



3. Nathaniel J. Bradlee (Photo from John C. Rand, *One of a Thousand; Biographical Sketches of 1000 Representative Men Resident in Mass., 1888-1889*).



4. New England Mutual Life Insurance Co. Bldg, 1874, on right. Peabody & Stearns' New York Mutual Life Insurance Co. Bldg (1874-75) on left (Photo courtesy of dl.tufts.edu).



5. Boston Young Men's Christian Union building, 1874 (Photo courtesy of Boston Business Journal).



6. Hotel Pelham, corner of Boylston and Washington streets (Photo by Alfred Stone, courtesy of Bostonian Society).



7. Bird's eye view of Roxbury Highlands, looking southwest, 1888.  
Cochituate Standpipe at upper left; Alvah Kittredge House at lower right.



8. Bird's eye view of Roxbury, looking southwest, 1888.  
Alvah Kittredge House with Bradlee's observatory tower in center.



9. Kittredge House property, view to west, 1880s.  
Bradlee's observatory tower at upper left; Linwood Street on right.



10. View to northeast, 1880s. Kittredge House roof at lower center.



11. Front (then east) façade, ca. 1895-97, view from Highland Street (Photo courtesy of Boston Public Library).



12. Front (north) façade, ca. 1960s, view south from Alvah Kittredge Park (Photo courtesy of Flickr).

**CITY OF BOSTON  
MAYOR, MARTIN J. WALSH**

---

**BOSTON LANDMARKS COMMISSION**

Lynn Smiledge, Chair  
John Freeman, Vice Chair  
John Amodeo  
David Berarducci  
Susan Goganian  
Christopher Hart  
Kirsten Hoffman  
Thomas Hotaling  
Adam Hundley  
Felicia Jacques  
Diana Parcon  
Susan D. Pranger  
Richard Yeager

**STAFF**

Rosanne Foley, Executive Director  
Tonya M. Loveday, Assistant Survey Director  
Elizabeth A. Stifel, Staff Architect  
William Young, Director of Design Review  
Meghan Hanrahan Richard, Preservation Planner  
Joe Bagley, City Archaeologist